REPORT RESUMES

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TITLE I PROJECTS AND OTHERS, ESPANOLA VALLEY PILOT PROGRAM RESEARCH. 1966-67 PRELIMINARY REPORT.

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YOUTH CONCERTS OF NEW MEXICO INC., ALCALDE

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THIS IS A COMPREHENSIVE REPORT OF THE ACTIVITIES OF YOUTH CONCERTS OF NEW MEXICO, INC., IN BRINGING ARTISTS TO ELEMENTARY AND HIGH SCHOOL CHILDREN IN TOWNS AND VILLAGES THAT HAVE HAD LITTLE OR NO CONTACT WITH LIVE PERFORMERS. A PILOT STUDY WAS CONDUCTED TO COMPARE THE INSTRUMENTAL AND VOCAL ENSEMBLES' EFFECTS ON STUDENTS IN URBAN SCHOOLS WITH STUDENTS IN RURAL SCHOOLS. OBSERVATIONS, QUESTIONNAIRES, PRE- AND POST-TESTING, AND TAPE RECORDED INTERVIEWS LED TO CONCLUSIONS THAT (1) LIVE MUSICAL PERFORMANCES CAN PRODUCE SPECIFIC FACTUAL OUTCOMES IN TERMS OF LEARNING ABOUT MUSICAL INSTRUMENTS, HOW THEY ARE PLAYED, AND FACTS RELATED TO THE PERFORMERS, (2) POSITIVE ATTITUDINAL OUTCOMES (ATTENDING FUTURE PERFORMANCES, POSSIBLE FUTURE STUDY ON THE INSTRUMENT PLAYED, AND HEARING SIMILAR MUSIC AGAIN) ACCRUE FROM LIVE PERFORMANCES, AND (3) LIVE MUSICAL PERFORMANCES HAVE A REAL POTENTIAL IN ACCULTURATION AND SELF-CONCEPT IMPROVEMENT OF CULTURALLY DISADVANTAGED AND CULTURALLY ISOLATED CHILDREN. YOUTH CONCERTS OF NEW MEXICO REPORTED 165 MUSICAL EVENTS PRESENTED TO 42,127 STUDENTS IN 17 SCHOOL DISTRICTS. THE 13 PERFORMING UNITS INCLUDED SMALL INSTRUMENTAL GROUPS, DANCE SOLOISTS, AND VOICE SOLOISTS AND ENSEMBLES, APPENDIXES PRESENT DESCRIPTIONS OF PERFORMANCES, PROGRAMS, TEACHER GUIDES, AND FOLLOWUP TESTS. (SF)

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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PRELIMINARY REPORT

A non-profit
Performing Arts
Educational
Service for
the young people
of New Mexico

YOUTH CONCERTS
Mrs. Charles Collier
Chairman

Mrs. Manila O'Neal
Vice Chairman

Mrs. Louise Tamotzu
Secretary

Jose Gonzalez
Treasurer

affiliated with
Museums of N.M.
University of New Mexico
Espanola Municipal Schools
Santa Fe Schools
Albuquerque Schools
Taos Schools
Las Vegas Schools and Highlands University.
Schools in Northeast and Southeast

YOUTH CONCERTS OF NEW MEXICO, INC.

Box 90 Alcalde, New Mexico

1966-67 REPORT
TITLE I Projects and OTHERS
ESPANOLA VALLEY PILOT PROGRAM
RESEARCH

prepared by NINA PERERA COLLIER
Chairman

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University of NM
Music Dept.

FOREWORD

YOUTH CONCERTS OF NEW MEXICO , Inc is a non-profit performing arts service started six years ago to present programs in the Espanola Valley schools. The school concert movement grew each year adding new areas until in the spring of 1966 the work received additional support from Title I funds (Elementary and Secondary Education Act of 1965) A grant from the New Mexico Arts Commission in September of 1966 enabled the agency to extend its scope to schools in the northeast and southeast areas. Title I Office of the New Mexico Department of Education had declared the program an "innovative " project , lending its encouragement . The Director of Fine Arts of the Department , Rollie Heltman, offered the facilities of his office to implement the work.

During the previous winter , the Department of Music of the University of New Mexico in Albuquerque became interested in the implications for education inherent in YOUTH CONCERTS approaches to music instruction. Chairman of Music, Dr. Joseph Blankenship , and Prof. of Music , Dr. Jack Stephenson met with Mrs. Charles Collier .Chairman of YOUTH CONCERTS and a Research Project was formulated, METHODS AND EFFECTS OF "LIVE"MUSIC PERFORMANCE FOR SCHOOLS.

Espanola Municipal Schools were asked to participate in the proposed Study by the University of New Mexico. Superintendent Edward Medina agreed that Espanola schools would collaborate if Title I financed programs of music performances were approved . The Espanola area was to be the rural program. Albuquerque Schools also agreed to join the proposed evaluation and the Director of Music Education , Mrs. Virginia La Pine welcomed the opportunity to cooperate. Thus a study of urban school music programs would provide another facet of the Research . In Albuquerque , Title I was expected to be the resource for the concerts . Mr. Tom Lockwood , Director of Title I , expressed his interest and willingness to collaborate.

The University then sought a two year grant from the Arts and Humanities Branch, Division of Educational Research , U.S. Department of Health,Education and Welfare. When the request was eventually denied , it was decided to conduct the Research as a ~~less ambitious plan~~ Preiliminary Study. YOUTH CONCERTS was willing to contribute its facilities . Mrs. Collier offered to supervise the programs to be studied . The University of New Mexico provided a small grant to support the research project and named Dr. Donald E. Michel as its director . Mrs. Collier was requested to serve as music consultant and liaison officer , in charge of programming, scheduling , and supervising the operation of the project.

WHAT IS A YOUTH CONCERT PROGRAM ?

The format of the performing arts school programs was based on the design of the YOUNG AUDIENCES type of presentation but adapted to the special needs of schools in the Southwest .

Skilled professional artists , in solo , duo or larger ensemble performances provide a series of presentations to schools in a given school district.

The performances take place during the school day.

The artists are selected from many performing arts fields including music, voice,dance, theater, pantomime,puppets,etc

The performers are experienced teachers as well as artists of highest professional caliber.

The programs occur at intervals throughout the year. They are not super-imposed , unrelated arts-teaching experiences but are meshed into the instruction design of the school curriculum.

The presentations are designed to meet the needs of different age groups . The previous experience of the pupils is taken into consideration. The programs last from 35 minutes for the younger children to 55 minutes for older students and those who have had more exposure to music training.

Schools may employ YOUTH CONCERTS services
- to supplement classroom arts teaching
- to take the place of special arts teaching
- to provide workshop experiences for orchestra and band students and humanities classes.
- to present school assembly programs

Procedures

1. Planning by YOUTH CONCERTS and SCHOOL AUTHORITIES to select events , schedule performances, make survey of facilities and establish educational objectives.

2. YOUTH CONCERTS books artists . Provides artists with schedules and analysis of each audience. Flexible basic repertory chosen . Publicity material obtained . Plans made for tours including travel, board and lodging while on tour. etc.

Procedures (continued)

3. Pre-Concert Orientation
    - Conferences with principals and teachers and objectives discussed .
    - Advance materials provided schools such as flyers, posters , teaching guides ,programs, films etc.
    - Specification for physical setting of event gone over with appropriate school representatives including seating of audience, stage , lighting , amplification , Form of opening event with announcement by principal or music teacher and similar details carefully planned.
    - Preparation and release of press notices.

4. Supervision of event by YOUTH CONCERTS representative, a qualified performing arts educational specialist

5. Follow-up procedures to intensify experience.
    - Distribution of proposed follow-up materials reflecting lessons learned and material presented in recent experience.
    - Suggestions of appropriate films,recordings and books to reenforce program
    - Tests
    - Suggestions for using experience in other disciplines

SEE EXAMPLES OF FLYERS,PRESS RELEASES, TEACHING GUIDES, PROGRAMS AND REPORTS OF PROCEDURES AT TIME OF EVENTS IN APPENDIX OF REPORT

GUIDING PRINCIPLES

Arts teaching has as its objective the fullest development possible of the creative potential of each child. Effective arts teaching must include early and continuing exposure to and involvement in the best of arts expression from all the many cultures of the world spanning the past and the present.

Live performing arts presentations embody powerful teaching tools . In conditioning children and developing their sensitivity towards the arts , the impact of the personal communication serves as one of the most important means of teaching.

By involving the child
By awakening innate responses to creative expression
By developing new attitudes
By increasing the ability to discriminate
By stimulating the desire to participate and create
By arousing awareness of values in child's own cultural heritage and by introducing the child to ~~heritage~~ other than his own cultural traditions , he will be able to compare the varied streams of creative expression and will realize that each has its important place in the panorama of man's ~~cultural~~ artistic achievement.

YOUTH CONCERTS TECHNIQUES

The methods employed to achieve these results are myriad and each performer discovers new approaches as he goes along. Often the excitement he engenders in his audiences inspire him to create new devices. The interaction of the artist with his audience is part of the experience itself, and perhaps the most important factor.

In the course of observing many hundreds of arts performances certain guidelines emerge . We hope to compile a MANUAL to provide artists and teachers with the DO~~E~~S and DON'TS of effective YOUTH CONCERTS.

For example :

No long verbal introduction. Best to start with a sample of music or dance or whatever. Then the artists may briefly introduce themselves and their program.

Vary pace and mood of selections.

Do not overtax the attention span of audience.

Carefully regulate amount of explanation to performanc

Insure that every child can hear and see well.

In verbal portion and in program itself identify with child and build on his experience .

Keep language simple and direct. Use familiar ideas and words.

Repeat ideas in different ways. Avoid the projection of too many ideas in one program.

Use every possible means to involve children. (QUESTION AND ANSWER period. But not too long a a period. . Have children clap or otherwise provide rhythmic beat to accompany music. Encourage members of audience to come up to stage and assist artists by plucking strings, blowing into brass or woodwind instrument . There are many other devices)

The pleasure of recognition is a factor in selecting programs. Familiar tunes, reference to past experiences and other methods suggest themselves.

Children are curious . They enjoy the intricacies of the construction of instruments , how you take them apart and put them together. How much does it cost ? And details concerning the artists.

Humour and satire appeal to young audiences.

The New York Times
THURSDAY, JUNE 1, 1967

Youth Concerts Sprout

Program in New Mexico Is Spurred By Eager Young Audiences Alumna

By HOWARD TAUBMAN

Critic at Large

Place Nina Perera Collier in a desert or on a mountain and she will find a way to make the arts bloom. When she was living in Baltimore, which is neither desert nor mountain, she helped to start what has become a powerful nationwide force known as Young Audiences. In recent years her home has been in the mountains of New Mexico, and she has been instrumental in starting a program in the arts for elementary and high school children in towns and villages that have had little or no contact with live performers. She was in New York the other day to attend the conferences marking the 18th birthday of Young Audiences, and while she was happy to reminisce about the beginning of this group, she was also eager to talk about Youth Concerts of New Mexico, Inc.

In the early days of Young Audiences, Mrs. Collier recalled, Joseph Fuchs, the violinist, and his sister, Lillian Fuchs, the violist, went to Baltimore and played in the schools. The Fuchses are not only admirable musicians but also have a relish for communicating their love of music to young people. Their Baltimore performances were convincing endorsements of the Young Audiences philosophy that there can be mutually enriching communication between musicians and youngsters in the school. As if this contribution were not enough, Mrs. Collier said, they insisted on returning the modest fee they had been paid.

Approach Was Different

Young Audiences now arranges for school programs by a host of instrumental and vocal ensembles in many states, and when Mrs. Collier and her family moved to Española, N. M., some years ago, she inevitably thought of setting up a branch. But the situation in Española Valley, with its preponderance of disadvantaged children, called for a different approach. Mrs. Collier supplied it.

Six years ago Youth Concerts of New Mexico began a modest program in the Española Valley schools, adding new areas each year. For a brief time it had some Federal support under Title I of the Elementary and Secondary Education Act of 1965.

However, an ambitious plan for comparative evaluations of such programs in an urban area like Albuquerque and a rural one like Española Valley could not be funded. Mrs. Collier then got a limited pilot project going with the assistance of the State Arts Commission and the University of New Mexico.

Dr. Donald E. Michel of the university has been serving as project director. According to the bare words of the first report, Mrs. Collier is consultant and liaison officer. But you can bet that Mrs. Collier has been the heart of the enterprise. I would guess that she has been the guiding spirit, administrator, impresario and inspirational mother superior. The boys and girls of New Mexico—and their parents—have reason to be grateful to her.

The tentative conclusions of the first report, couched in Dr. Michel's cautious language, tend to bear out the soundness of the Youth Concerts idea, which is also at the core of the Young Audiences operations: that teaching of the arts must include early and continuing exposure to and involvement in the best from many cultures, past and present.

The methods used by Youth Concerts, like those of Young Audiences, are as varied as the gifts of the performers. The response they draw from their young audiences encourages them to try fresh and rewarding devices, and the interaction between artist and audience often becomes the most important element of the experience.

Alice and Eleonora Schoenfeld, sisters who play the violin and cello, presented a series of programs throughout Española Valley, offering short pieces by Bach, Handel, Mozart, Paganini, Ravel, Villa-Lobos and Kodaly. When Eleonora, the cellist, told the youngsters that her Guarneri was made three years after George Washington was born, there was an outburst of astonished "Whews!" When Alice strolled through the classroom as she played Dinicu's "Hora Staccato," the youngsters were fascinated by the speed of her left hand as well as the fire of the music.

At Mrs. Collier's suggestion, dancers were added to the program. This is an idea that Young Audiences might ponder, for the dance adds visual and kinetic elements that can broaden the arts experience for a child. The Vicente Romero Flamenco Dance Troupe brought the rhythm and sweep of old Spain to youngsters whose ancestors derive from this culture. Eve Gentry, who has been associated with Hanya Holm, demonstrated the freedom and variety of the modern dance.

More touching than anything Mrs. Collier had to tell of her New Mexico experience was an account of a performance by Miss Gentry. Appearing before students from disadvantaged families, Miss Gentry showed how a dancer uses her body to express states of feeling such as being angry, meek, worried, happy and lazy. When she asked for requests, a small boy called out, "Dance poor."

Music Educators Journal

OFFICIAL MAGAZINE OF THE MUSIC EDUCATORS NATIONAL CONFERENCE MARCH 1967

youth concerts

■ The glow of the so-called cultural boom that America is undergoing is paled by the deepening shadow of television westerns and spy-thrillers, the plethora of second-rate literature on the bookstands, and the destruction of valid architecture to make way for drive-in movies and superhighways.

One of the most effective means of dealing with second-rate cultural influences and of insuring a continuing growth of involvement in the arts, is to expose children to the thrills of artistic creation firsthand. In the field of music, this is being accomplished by such pursuits as Youth Concerts, a private, nonprofit organization which acts as a clearing and booking agency in cooperation with the schools of New Mexico. The aim of this group is to expose as many children as possible to performances of live music by professional artists. Founded in 1960 by Mrs. Charles Collier, who was also active in the 1949 institution of Young Audiences, Inc. in Baltimore, Maryland, this organization had its beginnings in the rural northern New Mexico school system of Espanola. From a modest two-concert series, it has grown to the point that 200 performances throughout the state will be given this year. This expansion has been made possible with Federal funds under Title I of the 1965 Elementary and Secondary Education Act. Formerly, the chief source of revenue for Youth Concerts was from the schools, for the economic base of parts of rural New Mexico rivals that of Appalachia for its poverty.

The response of the children, whose background is still deeply marked by Spanish culture, and their deep involvement in the concerts has been proof of the desire and need for this type of program. The artists who perform at these concerts carefully choose their programs to include music that will stimulate the imaginations of their young listeners. Some of the performers give descriptions of the instruments being used and invite the children to actually play simple melodies on them. In the Espanola schools, the performances are supplemented by regular music instruction and a variety of pre-performance preparations and follow-up study. The University of New Mexico is conducting a study of the effectiveness and the impact of the program in these schools. The outcome of this study may ultimately affect the teaching of music, and perhaps other arts throughout the nation.

The imbalance that exists in the United States between technological and material advancements and artistic achievement must be resolved into a single dominant expression of a mature culture. A beginning has been made by such organizations as Youth Concerts, but this must be supplemented by other energetic groups who desire to see this dichotomy ended.—RLJ

Youth Concerts Board Annual Meeting Depicts Growth Of Movement In State

The annual meeting of the Youth Concerts of New Mexico organization opened with a luncheon at Los Luceros Ranch, Alcalde. The occasion provided key leaders of the school concert movement with reports of the impressive achievements during the current season. Mrs. Charles Collier chairman presided.

These important accomplishments were touched upon in the chairman's and committee reports. During the past season 160 performances were provided for more than 200 schools. Of these, 10 were subsidized by a New Mexico Arts Commission grant and 131 presentations were financed by federal funds from Title I of the Elementary and Secondary Education Act of 1965. One hundred two performances were presented in the Espanola Valley in a massive attack on the problem of bringing "live" music to the younger pupils. This latter project was the basis of research by the Department of Music of the University of New Mexico.

In addition to the statistical reports showing that the concert movement has doubled its scope in the past year, Mrs. Manila O'Neal, vice chairman, gave a report of the successful concert by the University of New Mexico Symphony Orchestra which had taken place in Santa Fe and was the fruit of collaboration with its conductor, Dr. Kurt Frederick. She is arranging the continuation of this project for the young people of Santa Fe.

Youth Concerts gained national recognition and its chairman and vice chairman presented the accomplishments of the organization at two important conferences, the Conference of art leaders held near Washington in November reviewing the Role of the Arts in Meeting the Social and Economic Needs of the Disadvantaged.

In March the vice chairman brought to the regional conference of the Music Educators' National Conference held in Colorado a report of the recent developments which stress the services of Youth Concerts to rural areas.

Mrs. Collier emphasized the importance of collaboration with state and local education groups. She said, "I firmly believe that our agency has the role of demonstration and experimentation. This year we have, more than ever, meshed our services with those of the school systems. We have worked closely with the State Fine Arts Office which is under the direction of Rollie Heltman. We have also kept our line of communication active to the U. S. Office of Education and the New Mexico Title I office. We were designated as an "innovative" project by the latter and asked to prepare exhaustive reports. What we are aiming for is simple enough. We feel that the use of professional performing skills should be a part of the regular school curriculum and especially in rural areas and in elementary grades, where there is the greatest cultural lag."

THE NEW MEXICAN Santa Fe, N.M., Wed., April 19, 1967

From

Page 3 Chairman's Annual Report at April 14, 1967 Meeting

ACKNOWLEDGEMENTS

May I take this opportunity of thanking my colleague, Mrs. Manila O'Neal who has shared with me the heavy responsibility of planning ,supervising and directing our program. She has given many hours of her time and has taken the initiative in developing an exciting new possibility for the Santa Fe young people. We owe her an enormous debt of gratitude for her dedicated service.

We are grateful to our Treasurer, Jose Gonzalez who so patiently has kept our books and donated his services to the cause.

We are especially appreciative of the interest and help of the officials of the NM Department of Education , in the Title I Office and the Fine Arts Office, and especially to Mr. Wm. Caperton, and Mr. Rollie Heltman.

To Dr. Joseph Blankenship, Chairman of the Music Deptarment of the University of New Mexico , and Dr. Donald Michel and Dr. Jack R. Stephenson ,we owe a great debt . They saw the importance of the work we do in servicing schools in New Mexico with high quality performing -teaching programs and they have given much time and thought to the possibility of developing methods of testing the educational approaches which we have pioneered.

I wish to thank the officials of the Espanola Municipal Schools who have lent their help and leadership to assist us in conducting the present Espanola Valley Performing Arts programs. Their faith in our methods and their loyal support in encouraging our projects has great significance and has already turned the eyes of music and arts educators everywhere to the experiments we are conducting in their school system. (See article in the Music Educators National Conference , March issue.)

Mrs. Doris Yordy, Elementary Music Director of the Espanola Schools stands out as the single person who with her insight great ability in communicating with children . her excellence as a teacher and artistic skill who has worked hand and glove in bringing about the integration of general music instruction with the performing -teaching program we offer in the Espanola Valley . We cannot express our gratitude adequately for her help and inspiration.

Many others have given time and invaluable help. We are especially grateful to Susanne Boss, and to a new Valley resident, Ruth Rye, a fine musician and educator.

The financial support of our patrons and grants from the National Committee for Musical Arts ($500.00) , a generous donation by Mrs. Arthur Bookman and Mrs. Frederick Jacobi in memory of my mother , Carolyn A. Perera are gratefully acknowledged.

Nina P. Collier

YOUTH CONCERTS OF NEW MEXICO
1966-67 REPORT

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YOUTH CONCERTS OF NEW MEXICO
1966-67 REPORT

Within the scope of this Report it is impossible to cover all the details of the TITLE I and non-Title I Projects . The APPENDIX presents a representative compilation of each artistic tour, the schedules, programs , printed notices, press comments and studies of the teaching designs used and the results .

Since the Espanola Municipal Schools Performing Arts Program was by far the most extensive , and demonstrated how a school district can integrate the programs with the regular curriculum, this REPORT will emphasize the findings of the Espanola Project.

For the first time in New Mexico the educational goals of "live" arts performances received the attention of an experienced music educator and research expert. Dr. Donald Michel was named by the Music Department of the University of New Mexico to conduct a preliminary STUDY of THE METHODS AND EFFECTS OF "LIVE" MUSIC PERFORMANCE FOR SCHOOLS. The Espanola Valley programs and those of Albuquerque Schools were employed as the basis for the Preliminary Study. Through the inspiration of this investigation YOUTH CONCERTS leaders and school personnel were led to examine more closely the educational goals . Frequent testing and other research procedures led to a greater awareness of the possibilities.

SUMMARY OF ACCOMPLISHMENTS (See Page 1 of APPENDIX) during 1966-67 school year.

165 events took place in New Mexico.
141 events were financed by Title I (Elem and Sec Ed.Act of 1965)
10 events subsidized by N.M.Arts COMMISSION
13 events financed in other ways.
In the Espanola Mun. Schools there were 103 events.
Total attendance at concerts 33,922 financed by Title I ~~financed by Title I.~~
3,645 students attended the Arts Commission programs
4,560 students attended non-government supported programs.
Total attendance for the season was 42,127 students.

Under Title I auspices $13,900 was spent on Youth Concerts

Espanola Municipal Schools allocated	$10,000
Taos Muncipal Schools	600
Albuquerque Schools	1,050
Santa Fe Schools	2,250

17 School Districts in New Mexico took part.
ARTISTS PRESENTED PROGRAMS during fall and spring months.
A total of 6 performing units from New Mexico
A total of 6 Performing units from outside of N.M.
Altogether 12 soloists or ensembles took part this year.

YOUTH CONCERTS PROGRAMS IN ESPANOLA SCHOOLS

(Espanola Schools Pilot Performing Arts Project 1966-67)

During the summer of 1966 Mrs. Charles Collier , Chairman of Youth Concerts conferred with officials of the Espanola Municipal Schools in anticipation of the extensive performing arts project which would be carried out in the fall in cooperation with the Music Department of the University of New Mexico whereby the presentations by Youth Concerts were to be made the controls for the study METHODS AND EFFECTS OF "LIVE MUSIC FOR SCHOOLS . The Title I Office of the N.M. Department of Education had reviewed plans for the project and lent its encouragement. Early in the 1965-66 season Mr. Norbert Lopez (presently Acting Superintendent of Espanola Municipal Schools) and Mr. Edward Medina who at the time was Superintendent had provided the University of New Mexico with assurances that the Schools would be willing to participate in the proposed Research Project.

Final plans for Youth Concerts in Espanola Schools were made in August of 1966 when the Title I budget and the funds for music were finally approved. $10,000 was budgeted for performing arts presentations . 50 programs in the first semester and 50 programs in the second semester . Mrs. Doris Yordy was engaged as Music Consultant in charge of Elementary Music . The forthcoming programs were to reenforce both the music instruction of the Elementary schools but it was agreed that the Jr and Sr. High Schools (Espanola Jr and Sr. HS, John F. Kennedy Jr. HS and Santa Cruz HS) would have the use of certain of the programs to reenforce and extend the music instruction of their band, orchestra, humanities and choral programs.

Mrs. Collier interviewed all the principals of the schools involved and made a survey of school facilities. When school started attendance school figures were listed and the school calendar checked to be sure that schedules would fit into the plans.

Michael Lopez, Assistant Superintendent in charge of curriculum and Norbert Lopez , responsible for Title I programs approved plans and implemented administrative procedures.

Two weeks of conferences with Mrs. Yordy and the preparation of the year's music teaching outline for the Elementary Music Schedules were followed by the finalizing of contracts with the artists . The plans emphasized that the Youth Concerts programs would intensify and extend the classroom instruction. Mrs. Yordy decided to instruct only the sixth grades in the elementary schools (Public) in the System depending on Youth Concerts to reach the lower grades and to offer live performances for the 6th graders as an intensification of their studies. Note programs "IN DEPTH" for these groups.

ESPANOLA SCHOOLS

100 performances under Title I auspices (50 each semester)
Of these 85 were ~~under Title I auspices~~ for elementary schools
Cost of 100 performances, $10,000.

ESPANOLA MUNICIPAL SCHOOLS , PERFORMING ARTS PROGRAMS

Elementary Schools participation. (Public,Parochial and Private)

These programs were entirely financed by Title I . Mrs. Doris Yordy was in charge. (Music Consultant for Elementary Schools under Title I) All schools received from one to five events during school year.

Mrs. Yordy gave classroom music instruction to the sixth grades of the Public Schools and in some instances included fifth grades.

Performing Arts Programs were designed to

- supply Elementary Schools as a whole with a well rounded series of experiences for public and parochial and private schools. (Participation by parochial and private was somewhat limited by budgetary consideration
- supplement~~ing~~ classroom music instruction for fifth and sixth grades in public schools .
  In this regard . programs "IN DEPTH " serve to intensify regular music instruction.
  YOUTH CONCERTS meshed its teaching with the curriculum provided by Mrs. Yordy.

During autumn.

Emphasis on strings and beginnings of music studies including ~~dynamics~~ theory .history, etc.
Intensive preparation and testing with follow-up and review.

Second Semester

Stressed Woodwinds and brasses .
Instruments of orchestra.
Rhythm and percussion. Dance .
Special voice presentation for choral units
Music studies continued.

Jr and Sr. High School participation.

Jr and Sr. High School Bands . Choral students and Humanities Classes of Espanola High School were given performing arts workshops as supplementary programs to intensify other special arts instruction.
YOUTH CONCERTS cooperated with music and vocal specialists and events were meshed into arts curriculum .

The Jr and Sr. High Schools received in addition, feature programs of general interest which were attended by entire school population. Most of these were financed by Title I with the exception of two events in Espanola HS when students paid for admission (25 ¢)

ESPANOLA MUNICIPAL SCHOOLS . PERFORMING ARTS PROGRAMS

Statistical information regarding Valley Schools in connection with programs. Survey of schools made before fall programs . Summary of Survey follows.

Jr and Sr HS.

ESPANOLA HS
1000 students . Approx 300 involved in Humanities
Gymnasium used for large assemblies.
One set of bleechers used with artists on gym floor when workshops presented.

SANTA CRUZ H.S.
Enrollment 300 students. Gymnasium used . Stage.

J.F. KENNEDY JR. H.S.
Enrollment 250 Choral and arts group 75.
Library used in successive presentations or students taken to Santa Cruz HS or McCurdy Gymnasium.

ESPANOLA JR HS.
Enrollment 1200. Band and choral students 100 +
Gymnasium used with stage . Bleechers and center.
Band room or cafeteria for workshops.

MCCURDY HS. Did not participate.

ELEMENTARY SCHOOLS

ESPANOLA ELEMENTARY
Approx. 900 students 23 classrooms and sp. ed.
First grade .125 students. 2nd grade 2 128
3rd grade 140 4th grade 144
5th grade 114 6th grade 135

Cafeteria used and classes grouped for 4 or 5 events
Tables and chairs used . No stage.

FAIRVIEW ELEMENTARY
Enrollment 340 students. 5th and 6th grades . 25 each
Cafeteria used in three or four events. Tables and chairs . No stage.

SAN JUAN ELEM. Enrollment 305 . 6th grade . 38
Use double classroom with small stage.

ALCALDE ELEM.
Enrollment 120 . 6th grade 25 students . Use double classroom Usually no stage .

VELARDE ELEM . 92 students, 26 in 6th grade .Classrm.

DIXON ELEM
Enroll. 124 Fifth and Sixth grades 30 Use double classroom with stage.

HERNANDEZ ELEM. Enroll. 310 .Sixth gr. 34 Use double classroom with portable stage.

ABIQUIU ELEM. 19 students. Use other school audit.

SOMBRILLO ELEM 260 students ,. 6th grades 27 and 24
Use double classroom or single classroom.

RIVERSIDE ELEM. 5th grades only 65 students .

ESPANOLA MUNICIPAL SCHOOLS , Performing Arts Programs

Statistical information (continued)

ELEMENTARY SCHOOLS (Cont.)

CHIMAYO ELEM.
Enrollment 274 Sixth grades in two classes
26 and 24
Use Church of Holy Family as auditorium with small stage. When only 6th grades use double classroom in Chimayo Upper Elem. For younger students cafeteria is used in Chimayo Lower.

CORDOVA ELEM.
Enrollment 95 . Fifth and sixth grades are combined for music instruction. 26 students. Double classroom with stage.

TRUCHAS ELEMENTARY
Enrollment 40 . , 4th ,5th and 6th combined
24 stuents
Use large classroom with chairs but no stage

Parochial and private Schools

HOLY CROSS PAROCHIAL
Enrollment 303. No auditorium Use neighboring schools (McCurdy or Santa Cruz)

SAN JUAN PAROCHIAL
Enrollment 119 No auditorium . Use San Juan Elementary School facilities.

ST. ANTHONY PAROCHIAL in Dixon
112 Enrollment Use own auditorium with stage or often share program with Dixon Elm. In such cases two concerts are given for 1-3 grades and 4-6 grades .

ABIQUIU ELEMENTARY .
Enrollment 190 students. Use St. Thomas Parish Hall , attached to cafeteria. Has no stage. Abiquiu Elem. often joins with Parochial

JOHN HYSON MISSION in Chimayo
Enrollment 85 . Joins forces with Truchas Presbyterian Day School

TRUCHAS PRESBYTERIAN DAY SCHOOL
Enrollment 73. Has small auditorium with stage

MCCURDY ELEM. and HS.
Elem. enrollment 190. HS enrollment 146
Excellent gymnasium with stage.

YOUTH CONCERTS IN ESPANOLA MUNICIPAL SCHOOLS (Continued)

Music Teaching Design for Espanola Elementary Schools

For First Semester 6th grades to have weekly classes
Other students to receive concerts.

Sept. Oct. 1. Learning about String Instruments
- a Class by Mrs. Yordy describing history of string instruments. Simple story of the SINGING BOW Large charts of String Instruments. Play Bowmar Rec
- b Present Music Film, String Trio THE VOICE OF THE STRADIVARIUS, from Music For Young People to Sixth grades.
- c. SCHOENFELD DUO, Violin and 'cello YOUTH CONCERT presented to all elementary schools of Espanola Valley. Where school population required two or thr performances presentations were repeated.
- d. Follow-up of concert. Demonstration by Ruth Rye of viola. Review of concert and main points discussed. Test given to evaluate
- e. DANIEL DOMB AND CAROL DOMB, RUTH RYE STRING TRIO a short Youth Concerts series for sixth grades only This added the viola to the Duo and carried teaching into realm of music interpretation.
- f. More review and tests

Nov. Dec. 2. TEACHERS WORKSHOP. Mrs. Yordy arranged a day of lectures and demonstrations for all elementary school teachers and principals.
Dr. Donald E. Michel presented the University Research Project Plans.
Mr. Robert Felix introduced the tonette and demonstrated for group. He taught how to play
Mr. Cipriano Sena discussed Music Theory
Mr. Sam Jameison discussed singing
Mrs. Yordy demonstrated rhythm band techniques

3. PATRICIA TREGELLAS, accordion concert Youth Concerts program for sixth grades. Stresses Music Dynamics
   - a. Classroom follow-up emphasizing dynamics
   - b. informal testing
4. Christmas Programs. Students prepare for performance at assembly. Songs. Instrumental perf. and pantomime, etc.

ESPANOLA MUNICIPAL SCHOOLS (continued)
Music Teaching Design (continued)
Second Semester

5. Adding knowledge of musical instruments with concentration on brasses and woodwinds. Preparation for study of symphony orchestra
    a. Study of tonettes
    b. At same time music instruction in note reading , clefs, scales , maj and minor , etc.
    c. BRASS AND WOODWIND DEMONSTRATIONS by students Members of the Esp. Jr HS Band and orchestra trained by Mr. Robert Felix and members of the Espanola Sr. HS Band and orchestra trained by Mr. Cipriano Sena provide demonstrations and perform for Elementary students under direction of Mrs. Yordy. Plan was suggested by Youth Concerts . Each Band received $50 "award" from YOUTH CONCERTS.
    d. UNIVERSITY OF NEW MEXICO WOODWIND DUO AND QUINTET Young professional performers trained by Prof. James Thornton of Univ. Music Staff present top quality concerts to sixth grades . These eventswwere taped and studied for Researcl Project by Dr. Michel and Mrs. Collier. Tests before and after were given to evaluate.
    e. ALBUQUERQUE YOUTH ORCHESTRA presented one excellent symphony orchestra concert . arranged by Youth Concerts. Mrs. Yordy prepared students supplying them with charts (Color Chart of the Bowmar Records Co.) with illustrations and descriptions of instruments in orchestra/ Jr and Sr. HS Bands. orchestras, choral groups also participated . (Event in Esp. HS Gymnasium
6. Three workshops for teachers . Representative of Pr. Hall Publishers gave excellent presentation of series Growing With Music and suggested teaching procedures.
7. Mrs. Yordy stressed RHYTHM and PERCUSSION in next period of music instruction. She added more information concerning time . 3/4 time 4/4 time accent. beat , musical phrases. chords. arpeggios etc.
    a. Classroom instruction.
    b. EVE GENTRY . Program of Modern Dance presented by Youth Concerts as the main event of second semester. All elementary schools and Jr and Sr. high schools participated. Youngest children were given this concert stressing use of dance for creation of mood, feelings, pretending. Aspects of rhythm. improvisation modern dance expression , techniques etc. stressed for older pupils.

VICENTE ROMERO

    c. ~~[illegible]~~ with guitar . flamenco dance Youth Concerts program , especially for Jr and Sr. HS. level.
    d. JEANNE GREALISH with Prof Jane Snow, VOICE Youth concerts program for choral and music pupils
8. Mrs. Yordy reviewed material and gave tests.

OBSERVATIONS AND RECOMMENDATIONS, ESPANOLA SCHOOLS

General

We noticed growing enthusiasm for the program . By the end of the year we found all schools accepting the responsibility for preparing the auditorium , and adequate arrangements were made to present the artists properly.

Audiences in all grades showed improvement in attention and courtesy to artists. Concert manners were greatly improved. Even during the more demanding vocal concert in a crowded auditorium (Espanola Jr HS) the students behaved with astonishing control. They also conveyed their interest and pleasure . All the artists felt the empathy between themselves and their audiences , especially at the end of the season. Miss Gentry remarked that she felt the warmth of the communication and found it very inspiring .

At first students were unwilling to ask questions. Later in the year every school exhibited eager interest and the children responded with excellent questions .

Principals and teachers cooperated fully. Many used the programs for later discussion, compositions, paintings, and other projects.

Many parents became involved after the children brought home excited descriptions of the experiences. Parent participation was also aroused by the press notices and often the advance publicity gave the family some anticipation of the forthcoming event. This was discussed with the child whose interest was intensified.

It is difficult to measure the responses or to judge how much the children learned. Dr. Michel conducted various tests and requested comments from staff members. We believe that his results will reenforce our observations. (See RESEARCH SUMMARY . Page 7)

The children seemed to recognize fine musicianship and exceptional competence. One of the programs did not fully meet the standard of excellence which we try to maintain. While the program was adequate the children sensed that it fell short of top quality. They were restless and inattentive. Perhaps this was only a coincidence but perhaps we have been successful in moulding their taste .

RECOMMENDATIONS

1. School Districts should plan now for the Performing Arts teaching emphasis in the next season's curriculum.

2. YOUTH CONCERTS has been urged to issue a complete MANUAL to be made available to school staff members and artists who may be interested in joining the program The present findings of the Research Project will be valuable in setting guidelines.

3. The benefits of the Research project have been demonstrated and it is felt that the Study should be continued.

4. Espanola Municipal Schools should take steps to insure maximum effect of the Performing Arts programs

   By studying physical facilities now available and certain improvements which could be made within budget. In some instances where cafeteria is used a small portable platform would be of great help.

   By making needs known to Youth Concerts executives

   By encouraging teacher orientation

5. Similar planning on the part of other School Districts.

6. Music and Arts specialist should make maximum use of YOUTH CONCERTS facilities. Students might be given copies of teaching material. Pupils could be encouraged to keep notebooks reflecting the lessons learned during YOUTH CONCERTS exposure.. Arts workshops should be planned and arrangements made to have students who perform participate in many ways , Some may be able to prepare selections beforehand in order to play with the artists when they visit campus.

7. The Espanola Pilot Project amply demonstrated the value of "IN DEPTH" approaches whereby exposure to a family of instruments is repeated with a series of experiences which carry the student from the earliest lessons to more advanced perceptions. A growing , ongoing experience with each step carefully planned allows the arts specialist to take advantage of the fullest benefits of YOUTH CONCERTS.

8. Ideally a staff member should be selected to have the responsibility of liaison with the Youth Concerts leadership. The school administration should be prepared to coordinate the YOUTH CONCERTS activities, with responsibility for scheduling , distributing materials , etc.

RESEARCH PROJECT. METHODS AND EFFECTS OF "LIVE" MUSIC FOR SCHOOLS

See also Preliminary Research Summary Report by Dr. Donald Michel

Dr. Donald E. Michel, Director of the Project will issue a summary of the activities of the project during the 1966-67 school season. The present pilot study was supported by a small University of New Mexico expense grant, and by special donations earmarked for the work. YOUTH CONCERTS contributed its leadership and facilities.

The investigation was conducted by Dr. Michel and by Mrs. Collier who served as Project Consultant in charge of supervising programs in the Espanola Municipal Schools and 14 YOUTH CONCERTS presented in the Albuquerque Schools.

These were the steps taken :

1) Live music performances observed and "evaluated " in general ways
    - By Director of Project - over 20 performances by 9 different artists (groups) in Espanola and Albuquerque. In addition, evaluation questionaires were circulated to 4 different cities where Albuquerque Youth Symphony performed for schools.
    - By Project Consultant 60 concerts in Espanola public and parochial schools and 14 more in Albuqu.

2) Types of observation and evaluation
    - By Director :Tape recordings made. Notes on reactions, questions, attention, etc. Also interviews with performers, teachers, and selected children. Results translated to improve performances of professional and student performers.
    - By Consultant; as above and used to guide artists in performances.

3) Development of questionaire and evaluation instrument
    - By Director -a questionaire for pre- and post - concert exposures was first developed for Albuquerque Youth Symphony tour. Later questionaire using multiple choice questions developed for use with performances of University Woodwinds at Espanola Elementary School using pre and post ~~mthod~~ Testing

4. Results. Mass of information from above evaluated.
    a) A Manual for Performers prepared in terms of most effective ways of presenting performances. This should be useful to administrators and teachers
    b) A summary of observations of types and patterns reactions noticed among children, taking into account different situations.
    c) Trends of the data from questionaire results indicate that specific learnings have taken place,

COMMENTS BY STUDENTS . ESPANOLA MUNICIPALS SCHOOLS
Sixth grade classes , music students in Mrs. Yordy's classes.

A test given in May asked for student comments .

FAIRVIEW ELEMENTARY

Robert Hedrick.
I liked the symphony best because it has the string family and included other instruments we were studying in Music.

Tom Leighton
I enjoy live programs because it is fun to meet the person.

Ronnie Salazar
I liked the live programs because you can see the person and instruments in the real size.

Sandra Martinez
I liked the dancer,Eve Gentry , because she has a reason for each dance.

Bobby Arnold
I liked the singing concert best because I enjoy singing more than instruments. I think having the artists here in person is better than watching TV because you have a chance to ask them questions about their work.

SAN JUAN ELEMENTARY

Jeanette Maestas
I liked the singer ,Miss Grealish because it is wonderful to know what you can do with your voice. I had never seen a professional singer sing before so I found it very interesting to listen to.
I liked the dancing concert because Eve Gentry would express different feelings for us.

Sarah Martinez
I liked the woodwinds best because they told about when and how each instrument came to be.

ESPANOLA ELEMENTARY

Gary Grey I liked the music the Symphony played . The music was just marvellous. I don't think they made any mistakes.

Donna Valdez . I liked the woodwind concert because I would like to play them when I am older. I think it would be nice to continue to have more concerts.

COMMENTS BY STUDENTS (Continued)

ESPANOLA ELEM. (Continued)

Evelyn Madrid
I liked the Symphony because I like that kind of music. I want to be in an orchestra when I grow up.

Maxine Vigil
I liked the Symphony because I had not seen one in my life.

I was so proud and happy to go and see it. If I get big and learn more notes I might be in an orchestra.

Jake Martinez
I liked the accordion best. I always thought it would be a nice instrument to play. I like the way it sounds when you play high notes on it. The music sounds real "cool".

Leonard Sombrillo

I liked Daniel Domb. He was an expert in the string family. I liked the way he played and the answers he gave me.

Rosabelle Herrera
I have liked every concert , but Eve Gentry was the best.. She was funny and I liked the way she acted and danced. I was ashamed to ask questions and advice from the rest, but her , it was like I knew her for a year and I liked her very much.

Laura Quintana
I liked Miss Tregellas and her accordion because it was loud and fast .

Yolanda Vigil
I liked the symphony best because I think people who played in it tried their best to impress the people to be more interested.

Debbie Vigil
I don't like that kind of music because it is boring to me. I like rock and roll music. That kind of music is slow.

YOUTH CONCERTS OF NEW MEXICO
REPORT 1966-67

APPENDIX

Schedules and programs
Description of events,analysis of teaching design, samples of materials. press notices.

Page 1. Statistical summary of
Artists , Dates ,Location
Number of events , Attendance

Pages 2- 6
SCHOENFELD DUO ,violin and 'cello

Pages 7 -8
MUSICAL ARTS VOCAL TRIO (Opera)

Pages 9 and 10
STRING TRIO , violin.viola and 'cello
Carol and Daniel Domb and Ruth Rye

Page 11 -12
PATRICIA TREGELLAS ,Accordion

Pages 13 -15
UNIVERSITY OF NEW MEXICO WOODWINDS
QUINTET AND DUO

Page 16
VICENTE ROMERO , Flamenco Dance and Guitar
DUO and TRIO

Page 17 - 20
EVE GENTRY , Modern Dance

Page 21-22
SUSANN MC DONALD . harp

Page 23
JEANNE GREALISH ,Voice program
assisted by PROF. JANE SNOW

Pages 24 and 25
STRING DUO , Carol and Daniel Domb
and BRASS TRIO , leader, James Whitlow
Tour of north and south eastern areas
Demonstration and Seeding Project under
auspices of the New Mexico Arts Commission

YOUTH CONCERTS OF NEW MEXICO
1966-67 Title I Report:

PERFORMING ARTS EVENTS , LOCATION , FINANCING , ATTENDANCE

Name of Performing Arts Unit	Month	School District	a. Number Title I . events	b. Number Arts Commission	c. No. Non Title I.	Attendance a.	Attendance b.	Attendance c.
SCHOENFELD DUO. Violin and 'cello	Sept.	Espanola	27			4500		
		Santa Fe	2		1	1100		200
		Albuquerq			1			350
OPERA Musical Arts Vocal Ensemble	Oct.	Espanola	3		1	110		50
		Santa Fe	6		1	2100		200
		Las Vegas			1			500
ALBUQUERQUE WOODWINDS Q.	Oct.	Santa Fe	1		2	300		600
STRING TRIO Domb-Rye	Oct.	Espanola	8			1020		
STRING DUO Domb	Oct.	4 north-east		4			1095	
ALBUQUERQUE BRASS TRIO	Nov.	7 south-east		6	1		2550	400
ALBUQUERQUE BRASS QUINT	Nov.	Santa Fe	1		1	400		300
		Las Vegas			1			500
PATRICIA TREGELLAS Accordion	Nov.	Espanola	12			1300		
UNIVERSITY OF N.M. WOODWINDS	Apr.	Espanola	16			1693		
		Taos	2			500		
ROMERO Flamenco Dance	Apr.	Espanola	6		1	2242		400
		Santa Fe	6			2100		
		Taos	3			2100		
		Las Vegas			1			1000
EVE GENTRY Modern Dance	Apr. and May	Espanola	22			3132		
		Santa Fe	3			1100		
		Albuquerq	4		1	1100		60
SUSANN MCDONALD harp	Apr.	Santa Fe	1			400		
		Albuquerq	10			2175		
JEANNE GREALISH Voice	May	Espanola	6			2650		

Totals for Season 1966 -67 Total Attendance 42,127

13 Performing Units in 17 school districts in 165 events

Under Title I auspices	141 events with	33,922 attendance
Under New Mex. Arts Comm.	10 events with	3,645 attendance
Under other auspices	13 events with	4,560 attendance

PROGRAMS 1966-67

SERIES I String Music

A. SCHOENFELD DUO , Violin and 'cello
Alice Schoenfeld ,violin
Eleonore Schoenfeld ,'cello

Programs in Espanola Valley Schools
25 Performances for 4500 students
(21 for elementary schools)

in Santa Fe Schools
2 HS performances and 1 college

University of New Mexico Albuquerque
1 Workshop for music students of University and Public Schools string students and others.

A demonstration of techniques etc.

Total number of programs 29

Dates of tour Sept. 13- 24

This program was intended as an introduction to the string family of instruments. In Espanola Elem. schools the sixth grade music students under the Music Consultant's direction received the concert as a supplementary experience intensifying the regular music instruction. YOUTH CONCERTS carefully designed the program to mesh into the teaching design.

Example of advance material
distributed before event.

YOUTH CONCERTS

Presents for Season 1966-67

ALICE SCHOENFELD, VIOLIN
ELEONORE SCHOENFELD, CELLO

European-born ALICE SCHOENFELD began to play the violin at the age of three and gave her first concerts in Jugoslavia when she was only five. Receiving her early training in Berlin under the eminent Professor Karl Klingler—himself a pupil of the famous Joseph Joachim—she created a sensation in her debut appearance with the Berlin State Orchestra when she played three concertos in one evening, a feat which she has often repeated with other major orchestras. Rising rapidly to the ranks of the leading violinists in Europe, she has played under such prominent conductors as Hans Swarowsky, Ferdinand Leitner, and W. van Hoogstraten. Inspired by her mastery of the instrument, composers have selected her to give the premiere performances of their works at International Music Festivals and on radio broadcasts in Europe. Among these she performed the violin concertos by B. Giltay, E. N. von Resnicek, and K. Hoeller under the baton of the composers. She has recorded and performed nearly 200 compositions over the European networks.

European-born ELEONORE SCHOENFELD also exhibited extraordinary talents at a very early age. She became a child ballerina at the Berlin State Opera, and studied piano and violin at the same time. At the age of eight she took up the cello. At fourteen she entered the master class for cello at the State Academy of Music in Berlin. Still in her teens, she became solo cellist of the Berlin Chamber Orchestra and toured with this distinguished group as a featured soloist throughout Europe. Like her sister Alice, Eleonore performed brilliantly as soloist with various European philharmonic orchestras and has played countless recitals and radio broadcasts.

In 1952 these charming artists came to America where they continued their successful activities as soloists and as a duo. They have toured the United States and Canada, and continue to concertize annually in Europe. During the past 15 years they have given more than 2000 concerts.

Alice belongs to the music faculties of the University of Southern California and Occidental College. Eleonore is a music faculty member of the University of Southern California and artist-in-residence at the University of Redlands, California. They are honorary members of Sigma Alpha Iota, national music sorority.

Both artists play beautiful GUARNERI instruments.

Example of press comments

YOUTH
CONCERTS
of NEW MEXICO, Inc.

HOW YOUTH CONCERTS OF NEW MEXICO IS MEETING THENEEDS OF SCHOOL CHILDREN IN RURAL AREAS . The New Mexcan , Sunday , October 16, 1966 . Description of a tur in the Espanola Valley under the auspices of Tile I of the Primary and Secondary Education Act of 165.

YOUTH CONCERTS INVOLVE CHILDREN IN MUSIC

(see center fold)

APPRECIATIVE AUDIENCE — Children at the Truchas public school seemed completely enraptured during the Schoenfelds' performance. They burst into enthusiastic applause afterwards.

Youth Concerts intimately

By JOHN MacGREGOR
Pasatiempo Editor

America, as it approaches the end of its second century of nationhood, is experiencing a cultural boom.

Those who seek to convince us of this fact point to statistics showing a phenomenal increase in the number of museums and symphony orchestras, cultural centers and theater groups. They note that opportunities for experiencing performances and works in the arts are available to young and old alike as never before in this nation's history. And television has opened entire new worlds who have fewer opportunities to direct cultural experience.

But ere we hail the arrival of Americas's "Golden Age," some observers caution, let us examine just how deep the Nation's newly-acquired cultural veneer goes. At a time when western and spy thrillers still dominate the TV ratings and the finest of America's heritage in architecture is bulldozed to build drive-ins and super highways, is it safe to say the nation is approaching cultural maturity?

Some, at least, still have hopes that these phenomena will not ultimately represent America's mature cultural expression.

But what will it take to get Americans to express themselves spiritually and artistically as proficiently as they express themselves materially and technologically? The answer to this question is, of course, not simple. But one rather obvious answer is that of exposure of Americans to the fruits of the arts in something approaching the degree of their exposure to the fruits of technology. And particularly, it will help if this exposure begins at an early age.

Lay children bare to the rapture of beautiful music beautifully performed; transport them to exciting other worlds through live theater; show them great works of painting and sculpture, with enough explanation that they may understand as well as feel what they are seeing. Then put in their hands the tools of these arts and allow the child to experience the thrills of artistic creation firsthand. He will be hooked for life. As he grows older, you can begin to herald your cultural boom, the argument goes.

Following this philsophy, children's concerts are springing up in New York's Central Park in the closed end streets of Gotham's Lower East Side. Little Theaters across the Nation are scheduling Saturday matinee children's performances of adult plays. And art classes and music instruction supplemented by Educational TV are becoming almost as common as science instruction.

It is in this context that the work of New Mexico's Youth Concert's must be considered.

Since its beginnings in 1960, Youth Concerts has had as its chief objective to expose as many children as possible to performances of live music by experienced professional artists. It has grown from the original two concerts given in the northern town of Espanola in the first year until it will present some 200 performances throughout the state before this year's school term is over.

Youth Concerts is private, non-profit organization which acts as a clearing and booking agent in cooperation with the State's schools and other agencies, scheduling and expediting performances. Its chief source of revenue has come through the schools — initially only in the Espanola system. Recently expansion has been made possible with Federal funds under Title I of the 1965 Elementary and Secondary Education Act. This year the concerts are receiving an additional grant of Federal and State monies through the New Mexico Arts Commission.

Other organizations with similar objectives exist in many parts of the country, but few labor under the particular situation which exists in Northern New Mexico.

Youth Concert's founder and chief promoter Mrs. Charles Collier was also involved in the founding in 1949 of Young Audiences Inc., in Baltimore, Md. That organization, which has since expanded its operations from Coast to Coast, was established to bring live, exciting performances directed specifically toward youngsters at reasonable prices. It has operated largely in the urban areas of the nation.

But in rural Northern New Mexico, with an economic base in spots rivalling that of Appalachia for its poverty, the economic base for performances paid for by children and their families simply did not exist. Turning to public support through the schools appeared the only answer.

But if the economic base does not exist, desire — even hunger —for, exposure to fine music certainly does exist in these mountain areas still deeply marked by Spanish cultural heritage. Proof lies in the rapt attention and deep involvement of the children as live performers have come for the first time to village schools with as few as 30 pupils.

A recent day's tour with four concerts given in three northern villages illustrates Youth Concerts' methods and impact on its audiences. Performing on a bright September day in Chimayo, Cordova and Truchas was a violin and cello duo of two European-born sisters in their early 30s — Alice and Eleanore Schoenfeld.

Typical of the type of artist regularly selected for the Youth Concerts, both Schoenfeld sisters have strong backgrounds in music education as well as brilliant performing experience. Both have taught music at the University of Southern California and other colleges and schools in the Los Angeles area. Each began as a child prodigy and performed in the major concert halls of Germany and Austria.

Sheets of golden aspens blanketed the summits of the nearby Sangre de Cristo Range as the artists arrived at Chimayo Catholic Parish Hall. Almost 375 public school pupils ranging from first to sixth grades were already filing into the hall.

The concert began and ended on a light note, starting with a "happy tune" by Vivaldi, then moving to the "singing sound" of a Mozart sonata, then to a lively Bach fugue, a Paganini caprice, a Ravel tres vif, and finishing with a lively hora by Dinicu.

During one interlude, the youngsters were treated to an imitation of animal voices in the "Dancing Cat," the "Whistling Canary," and "Two Grasshoppers." Almost all guessed correctly when asked what insect they heard during Rimsky-Korsakoff's "Flight of the Bumblebee."

Interspersed among the pieces were careful descriptions of the parts of the instruments and how they produced various sounds. The youngsters were surprised to learn that the priceless Guarneri violin and cello were actually made when George Washington was about their age.

The Schoenfelds' German accents also fascinated the children, and they were amazed when they found out that the pretty ladies had each begun playing the violin at age three and had given public concerts

CAN'T WAIT — The Schoenfeld sisters arrived during the lunch hour at the Truchas school, and anxious faces peered in the window as they tuned up for the concert.

involve children in music

before audiences of royalty in their fifth years.

During one solo, eager eyes were fixed on Alice Shoenfeld as she left the stage and walked out among her audience, playing a Bach prelude. But for many of the youngsters, the highlight of the concert came when the performers called up members of the audience to try their hand at playing the instruments themselves. Aided by Eleonore, the neophytes plucked or bowed simple melodies on the cello, accompanying Alice's violin in real duets.

Only some 60 students were in the audience when the concert was repeated at Cordova. This is the tiny village immortalized in the movies and book entitled "And Now Miguel." For many of the children it was the first live performance of music they had ever heard, aside from a guitar strummed by an older brother or a fiddle played by a local old-timer. All had seen performances on television, at least in the schoolroom, but most were from families who do not own a TV set.

In the Truchas public school, the audience was only 30 and there was no stage. Two folding chairs were set up for the performers in one end of the small recreation room, which also housed the school's TV. The troupe arrived before the end of a lunch hour, and the teachers kept the children outside for a while. still, eager faces peered in windows and heads repeatedly popped through doors as the musicians warmed up for the concert.

Once the performance began, artists and observers were treated to the rare experience of an audience totally at one with performers. The enthralled children appeared to enter into total communion with the music they saw and heard produced.

Later, at the Presbyterian Day School in Truchas, the spell was broken. A gaggle of giggly kindergarteners joined the audience and caused the only really trying moments of the day's tour.

But most of the 200 children present (some bused from a similar day school in Chimayo) still responded well to the concert. They had been carefully prepared by their teachers for what they would hear with diagrams of the instruments and recordings. Many remembered a previous Youth Concert when a Japanese girl had danced and played the Samisen.

The afternoon in Truchas ended a two-week tour by the Schoenfelds, during which they played more than 30 performances to 5,500 youngsters in the Espanola school system. Their performances took them to towns and villages in a 25-mile radius of Espanola, including Dixon on the north, Chama and Abiquiu on the west and Truchas on the east.

In the Espanola schools, the performances themselves are being supplemented by regular music instruction and a variety of pre-performance preparation and follow-up exercises.

Although Youth Concerts this year will reach virtually every part of the state, it is in the Espanola schools that its program is most concentrated.For there the University of New Mexico is conducting a study of the effectiveness and the impact of the program. And those closely involved believed that the outcome of the study may ultimately effect the teaching of music, and perhaps other arts throughout the nation.

As for its founder, Mrs. Collier hopes the current organization will be self-liquidating. She is looking forward to the day when a full exposure for all kinds of live music will become an integral part of the curriculum of every school in the state.

GIVING HIS ALL — This little fellow at the Presbyterian Day School in Truchas sat right in front of the stage during the performance and demonstrated himself a pensive (though sometimes giggly) listener.

Youth Concerts pioneering

A unique, pioneering research program to test the effect and methods of presenting live music performances to children of both rural and urban backgrounds will highlight the coming season of Youth Concerts of New Mexico.

A strongly personal approach, testing the degree of communication between the students and the artists, and utilizing the youngsters' suggestions and criticisms of the concerts and music clinics will form the basis of the study.

Opening the season Sept. 13-23 with performances in 36 northern New Mexico schools will be the Schoenfeld Violin and Cello Duo, a talented pair of sisters who began their careers in music as child prodigies in the top concert halls of Europe.

They have been chosen to initiate the two - year study of the role of live music in school curricula under the joint sponsorship of Youth Concerts and the University of New Mexico Department of Music. Performances in the Espanola school system for a rural area and the Albuquerqe and Santa Fe school systems for urban areas will be evaluated as part of the study.

Dr. Donald E. Michel, noted music specialist and therapist, formerly of the Meninger Institute in Topeka Kan., has been appointed visiting professor of music at UNM to direct the research project. Dr. Michel is currently on leave from Florida State University at Tallahassee, where he is in charge of music therapy studies.

Mrs. Charles Collier of Espanola, founder of Youth Concerts and statewide chairman, will serve as liason director for the program.

In addition to the research program, youth concerts has also received a $2,000 grant in federal and state funds administered by the New Mexico Arts Commission for extending music performances to 10 new areas in the northeastern and southeastern parts of the state not previously covered in the regular schedule of tours.

The grant will be used for demonstration projects on the use of live music in schools and in "seeding" programs of music as an integral part of school curricula in these new areas, Mrs. Collier said.

Youth Concerts has played an increasingly important part in arts and humanities developments in the state's schools, particularly in Northern New Mexico, during the past five years of performances.

The Espanola Municipal Schools, under the guidance of Superintendent Edward Medina, were the first to incorporate the cultural programs of assemblies and clinics by top flight professional artists in the regular curriculum. These schools have now included a massive program under the Title I of the 1965 Federal Elementary and Secondary Education Act to support the research plan.

Fifty events in each semester will allow the University study teams to appraise the impact of "live" music and, at the same time will bring the experience of the best of musical performance to the entire Espanola Valley school population.

Similar performances by the Duo in Santa Fe have been scheduled for Sept. 4 at St. Michael's High School, Loretto Academy Sept. 16, and Santa Fe Preparatory, Sept. 21.

The research project, according to Mrs. Collier, comes at a time when arts and humanities studies are beginning to receive more recognition nationwide in school curricula.

"The rapid growth of the Youth Concerts movement in this state is certainly a symptom of the trend," Mrs. Collier stated. "In the ensuing school year, we expect to spread the program throughout the state with more than two hundred performances."

We have received the endorsement of the State Education Fine Arts Director, Rollie Heltman, and have been designated by the New Mexico Education Department, Title I Office, as an "innovative" project," she added.

"In a sense New Mexico is pioneering, and may very well take the lead in demonstrating the value of performing arts as an educational tool," Mrs. Collier concluded.

YOUTH CONCERTS—Youthful Israeli cello virtuoso Daniel Domb autographs programs for students after a concert at Espanola High School. Younger artists are able to establish a close rapport with a young audience with little effort.

grants

Awarding of grants to aid 14 projects in the arts in the State, totalling $40,106 in federal, state and private funds were announced this week by the New Mexico Arts Commission.

—Youth Concerts of New Mexico—$2,000 in federal and state funds to extend live music performances and encourage their incorporation into regular school curricula in 10 northeastern and southeastern communities not previously served by the program.

YOUTH CONCERTS

of NEW MEXICO, Inc.
Box 90
ALCALDE
NEW MEXICO

YOUTH CONCERTS *Presents for Season 1966-67*

ALICE SCHOENFELD, VIOLIN
ELEONORE SCHOENFELD, CELLO

PROGRAM will be selected from the following compositions . . .

Praeludium from the Partita in E Major for violin solo	J.S.Bach
Sarabande from the Suite in C Major for 'cello solo	J.S.Bach
Passacaglia for violin and 'cello	Haendel - Halvorsen
Andante cantabile for violin and 'cello	W.A.Mozart
Caprice No.13 for violin solo	N.Paganini
Tres vif for violin and 'cello	M. Ravel
The Flight of the Bumble Bee for violin and 'cello	Rimsky Korsakoff-Schoenfeld
CHOROS for violin and 'cello	H. Villa Lobos
DUO for violin and 'cello ,Op. 7	Z. Kodaly
Hora Staccato for violin and 'cello	Dinicu - Schoenfeld

PRESS COMMENTS

"Virtuosi of the most brilliant and accomplished variety . . . Most exhilarating experience of the current season."
—SAN FRANCISCO *Chronicle*

"PERFECT ARTISTIC UNITY."
—NEW YORK *Herald Tribune*

"SCHOENFELD SISTERS COMPLETE THEIR SERIES OF OUTSTANDING PERFORMANCES. One of the striking features of the series was the amount of variety and interest possible in the programming . . . The most revealing and exciting combination emerges as the duo-form of violin and cello. The amount of musical expression possible and the textural variety as created by the Schoenfeld sisters in these works proves this string combination as a form unfortunately neglected by too many composers. The Kodaly Duo Op. 7 for violin and cello proved to be a magnificent piece performed with vibrant masses of tone almost inconceivable from two instruments. The Schoenfelds have a real flair for contemporary music as heard also in the Ravel, Toch, and Honegger."
—UNIVERSITY OF COLORADO

"FAULTLESS DUO . . . As a team they gave a faultless performance, playing as if of one mind and using their full-toned GUARNERI instruments to draw the utmost in romantic sentiment from the music."
—LONDON *Daily Telegraph*

"SISTERS' PLAYING SUPERLATIVE . . . The playing was notable for its clean, assured technique and its unfailingly musical character."
—LONDON *Times*

"CHAMBER MUSIC IN ITS HIGHEST ACHIEVEMENT."
—MUNICH *Mercur*

Program supplied in advance of event.
(Basic repertory from which artists
select to meet need of each audience.)

YOUTH CONCERTS OF NEW MEXICO
1966-67 Title I Reports

SCHOENFELD , Violin and 'cello DUO Sept. 13- 24

ESPANOLA and in 3 Santa Fe Schools and 1 Univ. of NM event
25 school recitals in Espanola Valley
1 University of New Mexico Workshop for Music Department including Jr. Orchestra and H.S. students and college music students and faculty.

The programs were evaluated by Dr. Donald Michel as a part of the Research Project of the Univ. of NM to study the Methods and Effects of "live" music performance on schools.

SCHEDULE

			Attendance	
Sept. 13	9 AM	Holy Cross Parochial	303	
		McCurdy Elem in McCurdy Gymn	190	
	1.30 PM	JF Kennedy Jr HS. in Library	125	
	2.15 PM	JFKennedy Jr HS	125	
Sept. 14	10 AM	St. Michael's HS . Santa Fe		
	3.30	Espanola Jr HS Band and music st.	80	
Sept .15	9 AM	Espanola Elem 1st and 2nd	265	
	10 AM	Espanola Elem 3rd and 4th	284	
	2 PM	Espanola Elem 5th and 6th	250	
Sept. 16	8.30 AM	Loretto Academy Santa Fe		
	12.45PM	St Anthony's Parochial in Dixon	112	
	2.00 PM	Dixon Elementary school plus Sp.Ed.	140	
Sept. 19	9 AM	San Juan Elem . and San Juan Par (4,5, and 6 and sp. Ed)	137 168	
	10 AM	San Juan Elem. (1,2, and 3 grades)	119	
	1.30	Alcalde Elem	120	
	2.20	Alcalde Mission	70	
Sept. 20	9 AM	Fairview Elem 2 sections	340	
	11 AM	Hernandez Elem 2 sections, 4,5 and6	150	
	1.30	Abiquiu Elem with St. Thomas Par	139	
	2.45	Hernandez 1st,2nd and 3rd	160	
Sept. 21	9 AM	Riverside Elem. (Classroom)	65	
	10.15	Sombrillo 2 sections in dble. classroom	260	
	12.45	Santa Fe Preparatory.		
Sept. 22	10 AM	Chimayo Consolidated Elem in Church	374	
	11.15	Cordova Elem	95	
	1 PM	Truchas Elem.	40	
	2 PM	Presbyterian Day School at Truchas with John Hyson Mission attending	75 85	
Sept. 23	9 AM	Velarde Elem entire school	92	
	1.15	Espanola HS Humanities classes in Gymnasium	280	4500 +
Sept. 24	11.30	University of NM . in Recital Hall Workshop Demonstration for YOUTH ORCHESTRA . selected Albuquerque HS students and Univ. music Students and faculty. Special emphasis on methods.		

The 25 presentations in Espanola Municipal schools were attended by an estimated 4500 students . These were Title I events.

In Santa Fe , Loretto Academy and St. Michael's HS received the program under Title I auspices, while SF Prep was not a part of the Title I program.

YOUTH CONCERTS financed the University of New Mexico Workshop demonstration . This latter event was taped and served as a part of the Research Study by YC with the UN. of NM.

ALICE SCHOENFELD ,Violin and ELEONORA SCHOENFELD ,'cello

Comments on Programs
by Nina Collier

The Schoenfeld Duo was selected to provide the first performing arts experience for the 1966-67 programs of Youth Concerts and to reenforce the music curriculum of the elementary grades in the Espanola Municipal System . Mrs. Yordy, Music Consultant in charge of Elementary Music in the Espanola Valley had planned a concentrated indoctrination of her sixth grades in introducing them to the string family of instruments. Youth Concerts therefor cooperated to offer this expert performing -teaching team whose musicianship, fine showmanship and sensitivity to the needs of varying audiences helped to set the highest standard possible at the very outset .

The Espanola Valley program was presented to all elementary schools in the area , to the JF Kennedy and Espanola Jr high schools and the humanities classes of the Espanola High School. Albuquerque high school orchestra students and University of NM music students and faculty members took part in a demonstration workshop at the close of the two weeks tour.

Many of the programs were taped and carefully observed by Dr. Donald E. Michel and myself in connection with the study by the University of New Mexico,Music Department, to investigate the METHODS AND EFFECTS OF "LIVE" MUSIC PERFORMANCE IN SCHOOLS.

Program

Using a basic repertory of the following works , the presentations were varied according to the needs of each audience. We carefully briefed the artists as to the previous experience and capacity of the various groups. Some of the events were for small groups . Others were presented to larger audiences. The artists were skillful in varying their presentations.

Praeludium from Partita in E Maj for violin solo.....Bach
Sarabande from Suite in C Maj. for 'cello solo ....Bach
Passacaglia for Violin and 'cello ....Handel-Halvorsen
Andante Cantabile for violin and 'cello ....Mozart

Caprice No 3 for violin solo ....Paganini
Tres Vif for violin and 'cello ....Ravel
The Flight of the Bumble Bee for violin and 'cello ...Rimsky-Korsakoff - Schoenfeld
CHOROS for violin and 'cello ....Villa Lobos

Duo for Violin and 'cello ,Op. 7 ....Kodaly
Hora Staccato for Violin and 'cello ....Dinicu-Schoenfeld

SCHOENFELD . Violin and 'cello Duo (Comments continued)

Sample of program for one of first schools during tour
(Holy Cross Parochial and McCurdy . Sept. 13
in Gymnasium . Using stage. Seats in center
and some children seated on bleachers. Small
children on floor at front.)

1. Open the program with music Short work by Vivaldi

2. Introduce themselves

3. Alice Schoenfeld gives simple explanation of violin and plays a work to show its quality .
Plays Praelidium by Bach

4. Eleonore Schoenfeld explains about her 'cello
It is bigger , and plays lower notes .
Listen to the beautiful singing quality.
Plays Sarabande by Bach

5. Now we will play together . The work we will play has some interesting passages .
You will hear this . Demonstrates plucking , pizzicat
And this . These are flute like notes. Harmonies.

Then they illustrate the strong rhythms which will appe appear in the next composition.
They play Trés Vif by Ravel
The work ends with a slide , glissando and they call attention to this sound effect.

6. Demonstrate mute . . Guess what the title is of the next piece which we will play now.
They play Bumble Bee
Children guess correctly.

7. Many composers today write music for the string instruments . We will play a contemporary work. Explain phrase"contemporary work " . Demonstrate modern sound effects and play passages before performing work.
Play a part of a movement from
Choros by Villa Lobos

8. Final remarks after applause. We think you are a wonderful audience.

Additional music and techniques which were inserted into program after conferences with project directors.

1. Some short lighter pieces to illustrate sounds of each instrument. Imitation of cat with glissando effect. Waltz
Paganini work for violin , imitates sound of person laughing
2. Discussing pizzicato effects a child is invited to pluck strings of 'cello. Violinist plays melody with plucking accompaniment by child.
3. Explanation of tuning. Start tuning and ask, "What are we doing ? " Show pegs and demonstrate adjustmentoof pitch.
4. Hold QUESTION AND ANSWER period before playing Bumble Bee
Repeat questions of child.

SCHOENFELD DUO violin and 'cello (Comments continued)

Additions to Program (continued).

5. When seating arrangements , with large audiences , were inadequate and children in rear of auditorium could not see well (for example , Chimayo Catholic Church) Alice Schoenfeld walked down the aisle and performed Hora Staccato for children allowing them to have a close view of the rapid bowing and finger work.

6. Referring to the dates of the construction of the violin and 'cello , the Guanarius 'cello was made in 1735 "three years after Washington was born. He was three years old when Guanarius constructed this instrument. " This was invariably followed by a wave of astonished "Whews " on the part of the audiences.

Many other similar devices were injected into the program, which like all good programs improved and gained effect as the artists responded more and more to the enthusiasm of the listeners. The communication to the children and theirs to the artists is one of the phenomena of the best of 'live' performing arts programs , whereby the interaction enormously enhances the impact of the experience .

Children's questions show keen interest, curiosity and involvement

Those starred are the questions most commonly asked.
*How many years does it take to learn ?
*How old were you when you started ?
*What does the violin cost ? The 'cello ?
*What are the instruments made of ?
* What are the strings made of ? What is bow made of ?
*How much do you practise every day ?
*Do you appear on TV ?
*Are you married ?
* How much does the 'cello weigh ?
Have you made recordings ?
Do your fingers get sore ?
How do you know when you get a good instrument ?

Comments on Duo series from observations during programs

I. Auditoria and size of audiences.

- Importance of comfortable seating arrangements and avoidance of crowding demonstrated over and over again.
- Attention span of children at this first indoctrination was observed to be very short (2 minutes) They began to be restless after two minutes. However we agreed that one or two works should be attempted lasting a bit longer.
- Programs contained maximum variety and good pacing. This was deemed essential in constructing format.
- Participation of children an important factor. Methods used were : a) Children brought forward to pluck strings, b) Rhythmic clapping to punctuate beat , c) Question period, e) Applause and demonstrations of appreciation.

SCHOENFELD DUO , violin and 'cello (Comments continued)

Comments (Continued)

- Information imparted stressed methods of sound production, techniques of playing , sound effects , moods evoked by music , dynamics.

  Lessons were repeated in different ways.

  The artists realized that they must avoid presenting of too many ideas .

  Before the programs we reviewed with the artists the amount of training and information which each audience had received. This varied . Some had heard Daniel Domb ,'cellist who performed in many schools the year before. The upper grades of the elementary schools had received classroom instruction in the development of string instruments from Mrs. Yordy , Music Consultant . Some of the students had seen a film (THE VOICE OF THE STRADIVARIUS , from Music for Young People Series , ½ hr. bl. and wh. 16 mm)

- The Schoenfeld Duo was able to alter its presentation to meet different age levels, and students with previous training in music. Thus the programs were stepped up and lengthened in the following manner :
  1. Program for elementary level . Children with little previous exposure . Schools located in more isolated rural settings.
     Short program . (30 minutes)
  2. Elementary groups with some previous indoctrination :
     40 minute program . More information . Refer to previous experiences.
  3. 5th and 6th grades or 6 grades alone in larger elem schools
     40 minute program. Review of history of strings and musical terms already learned.
  4. Jr. and Sr. HS groups. with no orchestra or bands.
     45 minutes. Very similar program but manner of presentation more grown-up.
  5. Humanities class of HS and orchestra and band students
     50 to 60 minutes. Historical presentation stressing styles of composition in different periods. Allusion to technical problems and sound production etc but presented as review assuming the students were familiar with material. In these programs discussed musical forms and interpretation.
  6. Presentation of workshop for advanced music high school and college students. (University of NM)
     Demonstration of teaching techniques used in 1)2) and 3). Discussed philosophy of school performing arts programs. Took audience on the inside.

PROGRAM , 1966-67

SERIES II OPERA
Musical Arts Vocal Ensemble

Nino Comel, Director

This program was used for High Schools and Colleges , for the most part.

There had been a great demand for opera and we were able to secure this excellent ensemble from the West coast YOUNG AUDIENCES project.

The Ensemble performed for the period Oct. 3-
Oct. 7

10 performances
- 4 in Espanola Valley schools (Title I)
- 1 Chimayo Community event
- 4 Santa Fe school events (Title I)
- 1 College of Santa Fe Workshop

YOUTH CONCERTS
of NEW MEXICO, Inc.

Example of poster and advance material

Presents for Season 1966-67

YVONNE CADWALLADER soprano

FLORENCE BIERMAN mezzo-soprano

ALLAN PRICE baritone

"New, unique,
bubbling
as sparkling
champagne"

Musical Arts Vocal Trio

Each of these brilliant young singers has achieved distinction as a solo artist. Each brings to the ensemble a naturally beautiful voice, a wide range of professional experience and a youthful zest to perform the music they love.

Under the direction of MAESTRO NINO COMEL they have combined their talent to offer a scintillating, fast-moving program with that extra "something" to appeal to everyone.

PRAISE FROM COAST TO COAST

It was a standout performance . . . . (Denver, Colorado)

. . . . provided a thrilling and satisfying experience in good music for an appreciative audience which kept applauding for more . . . . (Minneapolis, Minn.)

. . . . one of those rare evenings when performers and audience shared equally the enjoyment of a program . . . . (Lynn, Mass.)

. . . . the most astonishing and breathtaking aspect of the evening was the ensemble, beauty of blend, precision . . . . (McAllen, Texas)

. . . . 2200 music lovers gave the Musical Arts Ensemble and the inimitable Maestro Nino Comel the heartiest applause this season . . . . (San Bernardin , Calif.)

Maestro Nino Comel

MAESTRO NINO COMEL

"Comel is the kind of musician who is never content to do routine things in a routine way, but is always poking around in the literature making new translations, and discovering worthwhile pages, where others have seen only closed books."

(San Francisco Chronicle)

"Nino Comel handled his chores as accompanist and master of ceremonies with charm and finesse."

(The Denver Post)

"Comel's directorial genius was evident everywhere."

(Tucson Daily Citizen)

artists from the west coast

October 3 - 7.

MUSICAL ARTS VOCAL TRIO / **Young Audiences Inc** accredited unit

Nino Comel , Director
Yvonne Cadwallader , Soprano
Florence Bierman , Mezzo-Soprano
Allan Price , Baritone

YOUTH CONCERTS borrowed these artists from the Young Audiences West Coast projects. Their presentations for Northern New Mexican schools and colleges were intended to serve as "feature" events especially for high schools and colleges. Since there is so much interest in the Santa Fe opera , many groups were especially eager to have a workshop of opera included in the program.

Schedule		(These starred are under Title I auspices)		Attendance	
Oct. 3	10.30	Espanola Jr. High School entire school body in Gymnasium	(*)	1200	
	2.30	Santa Cruz H.S. in Gymn	(*)	360	
Oct. 4	9.20	JFKennedy Jr HS in McCurdy Gymn		250	
		and Holy Cross upper grades	(*)	50	
		McCurdy HS students		50	1910
	1 PM	Guadelupe Parochial in SANTA FE	(*)		
Oct. 5	10.10 AM	St. Michael's HS in SANTA FE	(*)		
	12.45	Santa Fe Preparatory School			
Oct. 6	9 AM	College of Santa Fe			
	1 PM	Cristo Rey Parochial SANTA FE	(*)		
Oct. 7	8.30	Loretto Academy HS SANTA FE	(*)		
	7 PM	Chimayo Community and students in Holy Family Catholic Church (The Community underwrote the event)			

Concerning the artists

MAESTRO NINO COMEL. Born in Italy . PHd in Music. For 7 yrs Conductor of San Francisco Opera. Coach and manager. For past years has organized vocal ensembles incl. the Musical Arts Vocal Ensemble.

YVONNE CADWALLADER . soprano Appeared as soloist throughout United States. Connected with San Francisco Opera.

FLORENCE BIERMAN , mezzo-soprano , Operatic concerts in Oakland Auditorium, Berkeley Theatre , and liede recitals.

ALLAN PRICE , baritone. Career in musical comedy and more recently concentrating on opera.

Program . The artists vary their presentation using the following basic repertory :

-Musette Waltz Puccini
-My Heart at Thy Sweet Voice from Samson and Delilah Saint Saens
-Toreador Song from Carmen Bizet
Works by Copeland and Gershwin

Aria from Euridice Peri
Duet from Don Giovanni Mozart
Duet from Norma Bellini
The Stolen Bucket Burgmein

MUSICAL ARTS VOCAL ENSEMBLE

Comments by Nina Collier

It was our intention to offer this West Coast popular unit as a feature presentation for the advanced music students in Espanola Valley schools. At the last moment the Humanities Classes of the Espanola HS were unable to participate . Since the choral classes under Mr. Sam Jameison were eager to have at least one song recital , we arranged to bring another voice concert later in the year. (See JEANNE GRRALISH Program)

The Arts Commission Program of Demonstration events in North and South eastern New Mexico was originally to have included the Nino Comel ARTS VOCAL TRIO but this plan had to be abandoned because of an advance in the tour schedule.

Appraisal of Program

We consider the Ensemble to have presented an entertaining recital, a lively introduction to opera and musical comedy with only a moderate amount of teaching content. The singers are well trained young people with good personalities. The Director , Mr. Comel is a flamboyant , effective impresario and thoroughly competent and appealing in his projection and personality.

The presentation has flavor and excellent showmanship.

The artists were able to vary their presentations to fit the varying audiences.

Format

1. An introduction with vocalize dramatic , loud and effective opening.
2. Nino Comel introduces artists and each demonstrates the range of his voice. Comel discusses Opera medium.
3. A number works presented with diff. combinations and each is charmingly discussed by Comel as to its style, history and story line.
4. Question and answer period .
5. Concluding works leading into modern opera .(Gershwin)
6. Ends with Aaron Copeland's "I bought me a cat " effective finale.

For Santa Fe College , more of lecture recital format was used. Nino Comel traced history of opera and artists gave selections from early Italian writing to present day. Repertory not the same as that employed for school concerts.

Program 1966-67

SERIES I String instruments continued .

B. STRING TRIO , violin,villa and 'cello
Carol Domb ,Violin
Ruth Rye ,viola
Daniel Domb ,'cello

This string program was especially designed as a supplement to the regular music instruction of the sixth grade music classes under the Music Consultant. Espanola Municipal Schools.

During the period Oct. 10 -11 the Ensemble performed for 8 schools (music students in elementary schools) with attendance of 1020 students.

THE SERIES SERVED AS A DEMONSTRATION OF IN-DEPTH TEACHING.

See notes on program design and fusion of material with regular classroom instruction.

STRING TRIO Oct. 10 - 11
Carol Domb .violin
Ruth Rye .viola
Daniel Domb.'cello

A program for sixth grade elementary school music classes (A part of the " IN-DEPTH " teaching design with a series of experiences which stress strings)

Daniel Domb. young Israeli 'cellist , presently teaching at Oberlin College is a familiar figure to the Espanola Valley students. He performed in a series of "cello solo presentations during the fall of the 1965-66 school season . His programs were the basis of the first Title I performing arts programs in Espanola Schools , undertaken in the spring of 1966 as precursors to this year's intensive projects.

Carol Domb , his wife , a very fine violinist has now teamed with her husband and the DUO was invited to present YOUTH CONCERTS programs for the Demonstration Project in North east school districts under New Mexico Arts Commission auspices. (See Page 24 of APPENDIX) This excellent DUO was able to come earlier to New Mexico and take part in the Espanola Schools Project.

Ruth Rye , violist had meanwhile joined the staff of YOUTH CONCERTS. A resident of the Valley , she assisted Mrs. Yordy in working with the sixth grades music classes to demonstrate the viola and follow the Schoenfeld Duo concerts with review and further study of string instruments. After her series of visits to classes , she met with the Dombs and the three excellent artists prepared a trio presentation under the direction of Mrs. Charles Collier.

The concert design had as its goal an introduction to the meaning of chamber music. The purpose of the lesson was to review the mechanics of sound production and techniques of performance and then to carry the students into the realm of music interpretation. (See Page 10 of the APPENDIX for the description of program)

Schedule of concerts)

			Grades	Attendance
October 10	9.30	Dixon Elementary	3,4,5. and 6.	75
	11	Velarde Elem.	3,4,5. and 6	65
	1 PM	Alcalde Elem	3,4,5. and 6	85
	2 PM	San Juan Elem	3,4,5. and 6.	120
October 11	9 AM	Espanola Elem	5 and 6	245
	10 AM	Espanola Elem	3 and 4	280
	1 PM	Sombrillo Elem	4 and 6th grades	85
	2 PM	Riverside	5th grades	65
		Total attendance in two day tour		1020

Note that some of the lower grades were included as well as the sixth grade music classes. Evidently the 4th and 5th grades benefited greatly. The one experience by the Schoenfeld Duo seemed to have prepared the children for the more advanced presentation .

STRING TRIO ,violin,viola, 'cello / Observation and appraisal by Nina Collier

Since this program was a follow-up of the Schoenfeld string presentation and was intended as a lesson"in depth"following classroom instruction and viola demonstration by Miss Rye , we built a program stressing the music , rather than the mechanics of performing.

The three participants were all excellent musicians and instinctive teachers. We were very pleased with the programs and observed very favorable responses on the part of the children . We conclude that the pattern of repeated indoctrination with the same artists or different artists should be made a permanent part of the Youth Concert procedure.

This program showed , also the advantages of employing performing arts recitals as interspersed experiences alternating with the classroom instruction.

Mrs. Yordy, Music Consultant and teacher for the 6th grades music program found , when she tested her pupils , that they had absorbed a great deal of information . She noticed a marked change in attitudes and an increase in attention span.

Format used

1. Introduction by Music Consultant or Mrs. Collier
2. Trio plays opening music ALLEGRO by Dohnanyi from TRIO
3. Violinist Carol Domb introduces herself and other members pointing out that the ensemble has now added a viola.
4. Each player performs briefly on his instrument and reviews important features.
   GAVOTTE for 'cello solo by Bach
   ALLEGRO for viola from Divertimento by Haydn
   GAVOTTE from E Maj Partitita by Bach for violin
5. Carol Domb reviews and illustrates LEGATO,SPICCATO,PIZZICATO VIBRATO , double stopping etc.
6. Daniel Domb introduces the musical idea of chamber music and its meaning. Each participant is equally important. There is no conductor. A trio is able to make musical conversations. Ensembles can be made up of duos,trios, quartets ,quintets etc.
   They play the following examples of musical conversations:
   DUO by Breval for violin and 'cello. A general conversation.
   LARGHETTO , 2nd movement of Beethoven Trio .A sad convers.
   PASSACAGLIA by Handel , one voice imitating the other.
   Kodaly , passages from DUO ,Opus 7 an angry convers.
   Viola is added to the DUO and the three play :
   ROMANZA from Dohnanyi Sonata in which viola has main voice and others play plucking accompaniment . As work contimues other voices take the lead .
7. QUESTION AND ANSWER period.
8. Solo playing by each performer. Gypsy Dance for violin by Bartok
   Andante for viola . Bach
   Spanish Dance 'cello Casadesu
9. Ending (musical adios)
   They play March from Beethoven Trio , Op.8

Program 1966-67
SERIES I Program C.

PATRICIA TREGELLAS , Classical Accordion

Another program to supplement regular music instruction in sixth grades of elementary schools , Espanola Municipal Schools.

The program carried the student into the realm of Dynamics in Music , demonstrating certain basic concepts while showing the versatility of the instrument and its means of sound production and techniques of performance.

Nov. 2- 4

12 elementary school performances
Espanola Municipal Schools

1300 attendance.

Use of artist's brochure for advance
information , posters , etc,

Patricia Tregellas
HOHNER

Concert Accordionist

November, 1961, Patricia Tregellas performed the Paul Creston Concerto for Accordion and Orchestra with the Denver Symphony Orchestra under the direction of Saul Caston. Her musical interpretation was enthusiastically received by the audience and critics, who proclaimed the young virtuoso played "brilliantly."

A Denverite, Miss Tregellas has given solo recitals in other countries, including a concert at the American Culture Center in Tokyo, Japan, and at the "British College of Accordionists" in London, England. Her interest in the new literature for the accordion by such composers as Alan Hovahness, Henry Cowell, Virgil Thompson and leading composers of Europe makes her programs exciting and enjoyable.

A graduate of the University of Denver, Miss Tregellas did further study at the Stadtische Musikschule in Trossingen, Germany, through a scholarship presented by M. Hohner, Inc.

"The accordion as a symphonic instrument is a new concept for the majority of music lovers in the area.

"Miss Tregellas presented an excellent case for it.

"Under her skillful and strong fingers the composer's work came vitally and excitingly alive . . . the accordion proving to be an instrument of great and varied beauty.

"It would be interesting to hear more accordion compositions in a serious vein."

Rocky Mountain News

•

"virtuosity abundantly apparent."

Denver Post

•

"refined technique . . . sensitive performance . . . gracious personality."

"Accordionist" Magazine
Tokyo, Japan

•

"A pretty, young accordionist, Pat Tregellas played skillfully and musically the intricate solo part of Creston's rhythmically exciting Concerto for Orchestra and Accordion."

Emmy Brady Rogers
Composer-Critic

•

"We are proud of this accordionist's growth in stature. An outstanding musician, Pat Tregellas has toured lands near and far. She has been much in demand because of her modern views of music-making for the general public — and what makes her more admirable is that she never has squelched her thirst for all things classic."

Editorial Note
Accordion World

PATRICIA TREGELLAS , Classical Accordion Nov. 2,3 and 4.

Miss Tregellas revisits Espanola Schools where she has presented , to a limited number of students a program demonstrating that the accordion is a versatile instrument not always employed for popular music performance. Miss Tregellas was a member of the Colorado School System and was trained as a solo performer in the United States and in Germany.

In the current program Miss Tregellas was asked to emphasize the DYNAMICS OF MUSIC as the theme of her presentation to the 5th and 6th grade music classes of Espanola Elementary Schools.

Mrs. Doris Yordy , Music Consultant followed the presentations with a review of the facts which pupils had gleaned from the Accordion Concerts. Students were now familiar with the terms

PIANO (soft) PIANISSIMO (very soft)
FORTE (loud) FORTISSIMO (very loud)
PRESTO (fast)
ADAGIO (slow)
CRESCENDO (increase of volume of sound)
DIMINUENDO (decrease in volume of sound)
ARPEGGIO (broken chord)
LEGATO (smooths playing)
etc.

Schedule of appearances

				ATTENDANCE
Nov. 2.	9.30	San Juan Elem	.4,5 and 6	140
	11 AM	Hernandez	5 and 6	100
	1 PM	Sombrillo Elem	5 and 6	50
	2 PM	Fairview Elem	5 and 6	60
Nov. 3	9 AM	Riverside Elem	5th grades	65
	11 AM	Chimayo Upper and Lower Elem omit grades 1 and 2		200
	1 PM	Cordova Elem		95
	2 PM	Truchas Elem.		40
Nov. 4	9 AM	Espanola Elem	5 and 6 grades in Cafeteria	249
	11 AM	Alcalde Elem	3,4 ,5 and 6	90
	1 PM	Velarde Elem	3,4,5, 6 .	80
	2 PM	Dixon Elem	3,4, 5, and 6	75

Total attendance approx 1300.

PATRICIA TREGELLAS , Classical Accordian

Observations and Appraisal
by Nina Collier

This program was intended as a part of the performing arts reenforcement of the music teaching for the 6th grades of Espanola Elementary schools under the direction of Mrs. Yordy , Music Consultant. We conferred and agreed that it would be helpful to emphasize the theme of MUSIC DYNAMICS with one of the versatile type of instruments which could produce , not only melodic effects but orchestra and and other musical effects. The fact that the accordion is commonly thought of as a popular instrument but that it could be used for classical music as well was another reason for the choice. Miss Tregellas has a fine record of music teaching and solo performance. Observers had reservations , however , about her program. The performance was not well projected and did not meet the high standards which we require.

Format of program

1. Music Consultant introduces artist
2 Artist plays a gay rhythmic work " VIVO"
3. Miss Tregellas explains the accordion.
    Concert Accordion. Accordion often called portable organ.
    Shows keyboard
    Demonstrates principle of sound production. Uses a hand bellows and small harmonica.
4. Demonstrates organ like quality. Plays PRAELUDIUM by Volpi
5. Demonstrates rapid staccato playing Hora Staccato by Dinicu
    Refers to the performance of the same work earlier in year by the Schoenfeld Duo.
6. Discusses Dynamics , and names technical words for
    Soft PIANO . Very soft PIANISSIMO
    Loud FORTE Very loud FORTISSIMO
    Plays Folk Song to illustrate .
7. Plays Paganini excerpt to illustrate further
8. Discusses CRESCENDO , increase in volume.
    Plays ALLEGRO by Mohler to illustrate
9. Introduces term DIMINUENDO , diminishing sound.
    Plays Russian Flok Song to illustrate .
10. Plays RUNNER by Hugo Herrmann from his Studies of Olympics . Illustrates crescendo effect.
11 Artist introduces a game using dynamics.
    One child leaves the room. The group agrees to hide an object and Miss Tregellas is to play her accordion loudly when child comes close to hidden object and softly when child moves away from object. High notes represent up and low notes down . Artist hides stone. Child is called into room. Artist directs child to hidden objet by music improvisations using dynamics .
    Game is repeated several times. Children applad as child is successful. Different children take part.
12. QUESTION PERIOD.
13 Ends program with Spanish folk songs.

PROGRAM 1966-67

Second Semester
Instruments of the Orchestra continued and WOODWINDS AND BRASSES emphasized.
in ESPANOLA MUNICIPAL SCHOOLS and TAOS

SERIES III
A. Espanola HS Band students
B. Univ. of N.M. WOODWINDS

In the early part of the second semester in the Espanola Schools, the Elem. Music Consultant, Mrs. Yordy cooperated with YOUTH CONCERTS to prepare her sixth grade music students for the early April advent of the University of New Mexico WOODWIND QUINTET and WOODWIND DUO and the Symphony Orchestra Concert by the ALBUQUERQUE YOUTH SYMPHONY.

Series III was arranged by YOUTH CONCERTS and financed by its funds. The concerts of the Univ. of NM WOODWINDS were a part of the Title I Program.

In detail:

SERIES III A. Ensembles from the Espanola Jr and Sr. Bands were trained and gave demonstration programs to sixth grades of the Espanola Elem. Schools as a part of the preparation for April concerts.

SERIES III B.
UNIVERSITY OF NEW MEXICO WOODWIND QUINTET AND DUO presented 16 Elem. School performing arts programs to Espanola Elem School students of music in sixth grade classes.
Attendance was approx. 1700 students

The Quintet also gave two performances in the Taos Schools.

SERIES III C.
ALBUQUERQUE SYMPHONY YOUTH ORCHESTRA toured northern NM and provided one concert to Espanola Music students in Jr and Sr. HS and for sixth grade Music students of elementary schools studying music.

HS. Jr and Sr. Bands in Espanola Municipal
Schools supply demonstration concerts .

4 ESPANOLA NEW MEXICAN . Thursday, March 30, 1967

YOUTH CONCERTS
of NEW MEXICO , Inc.

Cooperative project in which Advanced Music students from Jr and Sr. H.S. Bands provided demonstrations of brass and woodwind instruments , the history of the instruments and samples of music composed for them.

The sixth grades of Espanola Valley schools received these special demonstrations under the direction of the Music Consultant. The program served as a preparation for the Woodwind Duo and Quintet concerts by YOUTH CONCERTS

After the student demonstrations YOUTH CONCERTS awarded each of the Bands a $50. prize for its participation in the cooperative program.

NEW TEACHING CONCEPT—These Espanola High School band students have been participating in a new program initiated by Mrs. Doris Yordy, Title I music coordinator, in teaching elementary school music. Shown are Mrs. Yordy, left; back row, left, Sandra Montoya, clarinet; Linda Abeyta and Consuelo Lucero, flutes; front row, left, Mary Ziegler, bassoon, and Tina Cook, oboe.

New Approach to Instruction Initiated by Music Consultant

Something new is being tried in Espanola Elementary Schools this year under the direction of Mrs. Doris Yordy, Title I music consultant.

A group of 14 junior and senior high school band students have been accompanying Mrs. Yordy to all elementary schools in the district in a new concept here of teaching music to younger students. The idea is referred to as a "teaching concert." The older band students perform for the elementary school children, then give a short history of the instruments they play, range of the instruments and then play a short solo so the youngsters may hear each individual instrument.

Mrs. Yordy said the program has met with "a marvelous reception from the elementary school children.

"It is easier for the younger students to question another student regarding music that it would be to approach a professional adult with the same questions," Mrs. Yordy said. "The program is designed particularly for sixth grade students who will be ready to participate in band next year at the Junior High School level, although in many schools we have performed for all grades as a type of music appreciation course. The band students have also derived a great deal from the experience. It gives them an opportunity to perform individually and in small groups."

The series has included all instruments of the orchestra. Small groups of band students have visited each elementary school, some featuring woodwinds, brass, saxophone quartets and other instruments.

Cip Sena, Espanola High School band director, and Robert Felix, Espanola Junior High School band director, have both been enthusiastic about the program, according to Mrs. Yordy.

"Without their excellent cooperation the program would not have developed into the educational and inspirational experience it has," Mrs. Yordy said of the two directors.

The program has been so successful this year that it is expected to be carried over into music instruction for elementary school students next year.

UNIVERSITY OF NEW MEXICO WOODWINDS.

SAMPLE TEACHER -GUIDE
distributed before
concert

YOUTH CONCERTS OF NEW MEXICO . Spring .1967

DUO WOODWIND PROGRAM for Espanola Elementary Schools
April 5 - 11 Programs by the Duo take place on
Wednesday , April 5 (San Juan,Hernandez ,Sombr.
Thursday , April 6 (Truchas,Chimayo,Cordova)
Monday , April 10 (Dixon,Velarde,Alcalde and Riverside Elem.)

The University of New Mexico Woodwind Quintet made up of Music Majors will appear on Friday , April 7 and Tuesday April 11.

Prof. James Thornton is director of both groups and haa cooperated with YOUTH CONCERTS to supervise the woodwind series.

This is part of the special Title 1, performing arts program under the direction of YOUTH CONCERTS and the RESEARCH PROJECT by the Music Dept. of the Univ. of N.M. which is making the Study of the Methods and Effects of Live Music Performance in Schools. Dr. Donald Michel , assisted by Mrs. Charles Collier is in charge .

WOODWIND DUO Tom Sullivan .flute piccolo and clarinet
Rhonda Beauchamp , flute and recorder .
(Both are members of the Un. of NM WW Quintet and principals in other UNM groups , members of ASO, the New Mexico chamber Orchestra , Albuquerque Wind Ensemble and they perform in many free lance engagements.)

PROGRAM

Selected Works from Renaissance and Baroque Periods
For Recorders
Canon............. Telemann
Sonata # 1 .... Lolliet
Canon .... Kleugel
Canon Sonata ..... Hindemith
Jazz Canon .... Gearhardt
For Two flutes
Pastoral Fugue.....Wm Pearson
For flute and oboe
Duo ....Marion Bauer
For Clarinet and oboe
Preludes(Keyboard) J.S. Bach
For flute -clarinet
Night Soliloquy ... Kent Kennan
Sonatas .... Handel
For flute and piano

Mr. Sullivan and Miss Beauchamp will select from the above list of compositions in accordance with the special needs of each audience, some of which are from the fourth and fifth grades and others combine all elementary grades . Size of audiences vary .

Sample flyer distributed before
Woodwind and Dance series.

YOUTH CONCERTS OF NEW MEXICO
Box 90 Alcalde , New Mexico

Programs in early April 1967 Santa Fe and Espanola Valley

UNIVERSITY OF NEW MEXICO WOODWIND QUINTET

Tom Sullivan	flute
Rhonda Beauchamp	oboe
Peter Benni	clarinet
Michael Shaver	bassoon
Bob Nossett	French horn
Prof James I. Thornton	Director

This ensemble , made up of outstanding University music students is currently presenting programs in Albuquerque schools and has been selected to perform in national music meetings throughout the United States . Its members hold positions in the Albuquerque Civic Orchestra . and frequently appear as soloists and in other chamber music events. These young people are especially well trained in the demanding techniques of lecture-recital demonstration and teaching . having prepared many presentations for New Mexican schools at all levels of instruction. Professor Thornton is lending his assistance in the direction of the Quintet. its choice of program for the special needs of Espanola Elementa Elementary students and the preparation of follow-up suggestions . The 16 events in Espanola Municipal Schools are a part of the Title I program and the current Study by Dr. Donald Michel of the University to measure the effect of live music in schools.

VICENTE ROMERO , Dance and MIGUEL ROMERO , Guitar.

The popular art of New Mexico's celebrated young Spanish Dance interpretor and his brother's skillful guitar performance are well known to all . both locally and through out this country. YOUTH CONCERTS considers it a privilege to add this fine team to its roster.

The program planned for Northern New Mexico Schools will underscore the Art of Flamenco Spain. . explaining the techniques of the dances and portraying the varied moods and styles of the dances and songs. VICENTE ROMERO will use such works as the ALEGRIAS by Cadiz. FA[illegible]CCA . BULERIAS . and ZAPATADIO . MIGUEL ROMERO will perform two solo selections VARIACIONES FLAMENCAS and GRANADINAS and will accompany many of the dances.

Sample of schedule announced to teachers before UNIV. OF N.M. WOODWIND QUINTET and DUO concerts and advance anno8ncement of Spanish Dance Program

MEMORANDUM ; Announcing the YOUTH CONCERTS April 3-11 programs. under Title I auspices except for Esp. HS.

To:Espanola Municipal Schools

From : Mrs. Collier , Mrs. Yordy and Supt. Office.

Woodwinds FOR Elementary Schools . The outstanding University of New Mexico Woodwind Quintet under the direction of Mr. James Thornton , Professor of Woodwinds will supply the program in either quintet form or in the DUO performance of two of its members .

Flute,Piccolo and Clarinet : Tom Sullivan
Flute and Recorder : Rhonda Beauchamp

Other members of the quintet are Peter Benni,clarinet
Bob Nossett,Fr. horn
Michael Shaver, Bassoon

Popular Spanish Dancer , VICENTE ROMERO with his brother , , MIGUEL ROMERO , guitarist will appear as a DUO presenting a Lecture Recital THE ART OF FLAMENCO for the students of the Jr and Sr. High Schools
Please note that a loud speaker is required .

SCHEDULE WOODWINDS

Wednesday ,April 5
9AM San Juan Elem. (4th,5th and 6th)
10.30 Hernandez (5th and 6th)
1.30 Sombrillo (4th,5th and 6th)

Thursday April 6
9 AM Truchas (Entire School)
10 AM Cordova (Entire School)
11 AM Chimayo (5th and 6th)

Friday ,April 7
10AM Fairview (1st and 2nd)
1.30 PM Fairview (3rd and 4th)
2.15 PM Fairview (5th and 6th)

Monday April 10
9 AM Dixon Elem (3rd,4th,5th, 6th)
11 AM Velarde (Entire School)
1 PM Alcalde (3rd,4th,5th, 6th)
2.15 Riverside (5th)

Tuesday April 11
9.30 AM Espanola Elem (All 3rd grades
10.30 Espanola Elem. (4th and Mrs. Schillings 5th grade)
2 PM Espanola Elem (5th and 6th)

SCHEDULE . ROMERO DUO

April 10 Monday
10 AM Jr. High School Espanola
2 PM Espanola Sr. High School
Admission 25 cts.

April 11 Tuesday
10 AM Chimayo Parish Hall Church
1.30 JFKennedy Jr HS in Santa Cruz Gymnasium
2.30 Santa Cruz HS in S C. Gymn.

April 12 Wednesday
~~April 13 Thursday~~
~~OPEN~~
TAOS SCHOOLS
10 AM
1.40 PM
2.40 PM

YOUTH CONCERTS QUIZZ

Check after the
correct answer to
each question .

Sample of test given to
Espanola Elem School sixth grade
music students before and after
exposure to U. OF NM WOODWIND
programs. (Part of Research in
METHODS AND EFFECTS OF "LIVE" MUSIC

SCHOOL ____________________ Grade __________ Name of student ____________________

---

1. I have attended a concert by a group of woodwind instruments.
1.Never 2. Once 3.Twice 4. Many times

2. Which of the/following is not found in the Woodwind Quintet ?
1. Oboe 2BBssoon 3.Clarinet 4. Tuba 5.French horn

3. The instrument with the longest tubing in the woodwind family is
1. flute 2. clarinet 3. bassoon , 4. oboe .

4. Woodwind instruments can play
1.Only high notes 2. Only contemporary music 3. all kinds of music
4. Only fast music 5. Music written long ago

5. One of the smallest instruments in the woodwind family is
1. Oboe 2.bassoon 3. flute 4. piccolo 5 clarinet

6. The instrument often used to remind us of strange Oriental places where there are snake charmers , is
1. French horn 2. clarinet 3.oboe 4. bassoon
5. flute

7. The instrument in the Woodwind family most often used to play low notes is
1. bassoon 2. clarinet 3.tuba 4. oboe 5 flute

8. A woodwind quintet is made up of
1. Six players 2. four players 3. three players
4. five players 6 . more than six players

9. The instrument/ in the woodwind quintet which plays the highest notes is
1. oboe 2. clarinet 3 flute 4. bassoon 5 Fr horn

10. A piccolo is
1. a small oboe 2. the mouthpiece of the bassoon
3. a type of reed 4. a small recorder
5 a small flute

11. The French horn developed from
1. an animal's horn 2. a piece of bamboo 3.a holow treetrunk
4. a glass bottle 3 a turtle

12. Recorders are early instruments made of
1. gold 2. plastic 3. nickel 4.slver
5. wood

13. Contemporary music is music written by
1. Monks 2.at the time of George Washington
2. composers alive today 3. composers who played fr King Solomon 4. sailors on clipper ships

14. A canon in music is a composition in which tune is repeated
1. like the Star Spangled Banner 2.like Three BlindMice
3. like a military march 4.like a hymn
5. like Pop Goes the Weasel

April 5 - 11 in Espanola Schools
UNIVERSITY OF NEW MEXICO WOODWIND QUINTET AND WW DUO

These young artists are currently performing in Albuquerque school concerts and have been trained by Prof. James Thornton, in charge of woodwinds in the Music Department of the University of New Mexico. They were selected to conclude the studies of woodwind instruments which the elementary music classes (6th grades) in Espanola Schools had undertaken during the first part of the second semester under Mrs.Yordy's guidance.

QUINTET
Tom Sullivan , flute
Rhonda Beauchamp, oboe
Peter Benni, clarinet
Mike Shaver, bassoon
Bob Nossett , French horn

DUO
Tom Sullivan , Flute, piccolo, clarinet , recorders
Rhonda Beauchamp , oboe, clarinet , recorders

Schedule of appearances					Attendance
Espanola Valley	Apr. 5	9AM	San Juan Elem	(4,5 and 6)	112
		10.30	Hernandez Elem	(5 and 6)	75
		1.30	Sombrillo Elem	(4,5 and 6)	90
	Apr. 6	9 AM	Truchas Elem	(Entire Sch)	40
		10AM	Cordova Elem	(Entire Sch)	95
		11 AM	Chimayo	(5 and 6)	80
	Apr. 7	10AM	Fairview Elem	(1 and 2)	
		1.30	Fairview Elem	(3 and 4)	
		2.15	Fairview Elem	(5 and 6)	340
	Apr. 10	9 AM	Dixon Elem	(3,4,5, and 6)	100
		11 AM	Velarde Elem	(Entire Sch.)	92
		1 PM	Alcalde Elem	(3,4,5, and 6)	95
		2.15	Riverside Elem	(5 grades)	65
	Apr.11	9.30	Espanola Elem	(3rd grades)	141
		10.30	Espanola Elem	(4 and one 5th)	180
		2 PM	Espanola Elem	(5 and 6)	188
				Total attendance	1693

Taos Schools
April 26
2 appearances in
Catholic School Gymnasium 500 *

* Inadequate advance notice to schools . Band director had not been informed although Youth Concerts had confirmed concerts and sent all advance material. However those who attended enjoyed event.

UNIVERSITY OF NEW MEXICO WOODWIND DUO

Tom Sullivan and Rhonda Beauchamp.

We were exceedingly pleased with the Duo and found both young people excellent performers and sensitive to needs of young children. In some ways the DUO was more effective than the Quintet for the younger students. This program also improved as the artists progressed with concerts. Miss Beauchamp has special skill in presentation and a very attractive manner. The program fulfilled our objective of solidifying the material and concepts presented earlier during the winter.

DUO presentation at San Juan Elem April 5

1. Introduction by Rhonda
2. Discusses the recorders . Sopranino, soprano,alto,tenor,bass
   The longer the lower the pitch.
   They play duet with tenor and bass
   They play soprano and sopranino
   They play March tenor and alto
3. Tom explains flute demonstrates pipes of pan, blowing across hole illustrates. Low Range, High Range . Plays cadenza.
   DUO plays Canon for Two Flutes
   Rhonda plays one note behind me all the way.
   Play Jazz DUO
   Rhonda plays Telemann (written originally for flute)
4. Demonstrate oboe and clarinet.
   Rhonda shows reed. Without the reed no sound. Plays reed and inserts in instrument and plays.
   Shows Oriental sound of oboe .
   Are there any questions?
   Tom demonstrates clarinet. Single reed. Range .Versatility
   They play Duet for Clarinet and Oboe and for Clarinet and Flute.
5. More questions ?
   How do you tune ? How long have you been playing ? How old were you when you started ? What is oboe made of ?
6. We'd like to play another contemporary work. Explains term " contemporary "
   Play Canon after explaining what is meant by canon (Duo for two flutes)
7. Final work Canon by Telemann

Suggestions which Duo incorporated into program

1. Simpler language. Word Baroque is not suitable for this age group.
2. Repeat questions . Cut off questions . Do not allow to drag.
3. Speak slowly and clearly
4. Refer to familiar ideas and experiences.

Tests later filled out by some of 6th grades showed that students had absorbed much information.

UNIVERSITY OF NEW MEXICO WOODWINDS. Observations and appraisal by Nina Collier

QUINTET . Program . Artist chose from the following works

Canon Telemann
Sonata # 1 Loillet
Canon [illegible]
Canon Sonata Hindemith
Jazz Canon [illegible]
for Two Flutes
Pastoral Fugue [illegible]
flute and oboe
Duo Marion Bauer
clarinet and oboe
Preludes (Keyboard) Bach
flute and clarinet
Night Soliloquy Kent Kennan
Sonatas Handel
flute and piano

Quintet presentation at [illegible] School April 7.

1. Introduction by Mrs. [illegible].
2. Play short opening work.
3. Flute demonstration by Tom Sullivan . Piccolo shown.
4. Group plays Passacaglia
5. Oboe and clarinet compared. [illegible]
   Discusses reed . Mentions snake charmer and plays Oriental music on oboe.
6. Play Handel
7. Bassoon introduced by [illegible] .
   Low notes because instrument is longer than oboe
   Shows range. Plays high melodic notes
   Also a middle register . Plays from [illegible]
8. Play [illegible] . (written in 1956)
9. QUESTION AND ANSWER period
10. Quintet plays [illegible]
11. Peter [illegible] explains clarinet range, Single reed etc.
12 French horn explained, Originally animal horn.
   12-20 feet of tubing . Mouthpiece, [illegible] etc.
   ways of changing sound. Hand in bell , stopping sound with hand . muting effect.
13. More questions.
14. Final work Contemporary.

Suggestions made to quintet which members later incorporated.

1. Repeat questions .
2. Turn back on audience and all pretend to play but only one instrument perform. Let children identify instrument by recognizing special quality .
3. Make language simpler.
4. Less talking.

Questions asked showed good attention .

Reaction by teachers and principal. . Fine response for [illegible]

PROGRAM Second Semester 1966-67

SERIES IV .

A, VICENTE ROMERO ,Flamenco Dance
with Guitar as DUO
as Trio was assisted by Carla Duran

This was used as a feature program in Santa Fe,Espanola , Taos and Las Vegas Schools and Colleges.

April 3-7 ,10 - 12, April 21 and May 11

In Espanola Schools under Title I attendance was 2942.
In Santa Fe Schools under Title I attendance was 2000.
In Taos under Title I attendance 2500
Las Vegas . Highlands Univ. and schools combined to attend.

Reprint of press used as flyer for advance announcement.

Romero - Duo

Worthy of All Superlatives

Youth Concerts Begins with Romero Brothers

Youth Concerts of New Mexico has announced the opening of its spring school recital series with the presentation of Vicente Romero in a program of flamenco dances and music in Santa Fe schools during the next week. He and his brother Miguel Romero, guitarist, will hold the spotlight for early April.

During the first week of concerts, April 3 - 7, Romero is scheduled for appearances in Santa Fe parochial schools under Title I auspices. Mrs. Manila O'Neal is in charge of arrangements as director of Santa Fe programs. Mrs. O'Neal explains that the schools which subscribe to the Youth Concerts have long anticipated this series, but only until recently Romero has been able to take time from his crowded schedule to meet the needs of the project. Romero is the most popular star on the Youth Concerts roster, Mrs. O'Neal said.

The programs will be in lecture - recital form with dances and songs presented to illustrate the techniques and history of the flamenco art. Guitarist Miguel Romero will perform "Variaciones Flamencas," and "Granadinas" while Vicente Romero will include a variety of dances such as the "Alegrias" by Cadiz, "Farucca," "Bulerias" and "Zapatiado," demonstrating varying styles and moods.

The following week of appearances in the Espanola Valley and Northern New Mexico will be announced later.

VICENTE ROMERO

"Looking like a gypsy, dancing like a Sevillano, wrenching frenzied applause from the audience in the darkened theater, Vicente Romero is nevertheless an authentic American, an American who is rapidly becoming one of the best known young male dancers in Spain."

(*Guidepost,* Madrid, Spain)

"Vicente Romero is one of the few male dancers who can perform with equal ease in both flamenco and classical work."

(*The Irish Times,* Dublin, Ireland)

"Romero has a charming, magnetic personality, a fine stage appearance, and his flamenco is just plain out of this world. For my money he is the finest Spanish dancer before the public today."

(Jacques Cartier, *The New Mexican)*

Vicente Romero, now 27, began his career ten years ago when he became a member of the Lola Montes dance company in Hollywood. It wasn't long before the call of the blood lured him to Madrid where he joined the famed *Ballet Español de Pilar Lopez.* Four years of European and Far East tours with the company became his real training ground. During that time he prided himself in being the only authentic (gypsy) in her company, though he is born of Spanish descendants. He was recently "discovered" in his home town of Santa Fe, New Mexico, by Greer Garson who presented him coast-to-coast last March on the CBS "Hollywood Talent Scouts" show.

Box 90
ALCALDE
NEW MEXICO

YOUTH
CONCERTS
of NEW MEXICO, Inc.

Sample of press comment after FLAMENCO
TRIO CONCERT in Santa Fe.

Santa Fe, N.M., Sunday, April 9, 1967 THE NEW MEXICAN

Flamenco!

Returning to Santa Fe after a successful engagement in Denver, the Vicente Romero Flamenco Dance Troupe launched into a two-week series of combination lecture-dance recitals for Youth Concerts, Inc. in Northern New Mexico schools. Last Tuesday the group was photographed as they returned to Vicente's old alma mater, St. Michael's in Santa Fe.

Pared to three persons for the current concert, the troupe included Vicente as lead dancer and master of ceremonies, his brother Miguel Romero on guitar, and dancer Carla Duran.

Vicente carefully explained the background of flamenco, including its origin in Andalucia, the southernmost province of Spain; the Moorish and gypsy influences, and the other forces which helped shape this spontaneous musical folk art. Differences in rhythm and mood were demonstrated with examples from the "Farruca," "Alegrias," "Bulerias," "Sevillanas." How the flamenco rhythm is punctuated with palmas (clapping), castanets and fiery footwork was carefully explained and demonstrated.

The performance will be repeated many times this week as the troupe moves on to the Espanola and Taos Valley areas.

YOUTH CONCERTS
of NEW MEXICO, Inc.

YOUTH CONCERTS OF NEW MEXICO Inc.
1966-67 Title I Reports

Taos & Espanola Schools . April 10,11,12 and May 11
Santa Fe and Las Vegas April 3-7 and 21

VICENTE AND MIGUEL ROMERO Flamenco Dance and Guitar DUO

and ROMERO FLAMENCO TRIO . with Vicente Romero ,Spanish Dance
Carla Duran , dance
Miguel Romero , guitar

Youth Concerts was happy to be able to present the excellent young Santa Fe Spanish dancer , Vicente Romero with two members of his company. The Duo was used for the elementary schools and the Trio for Jr and Sr. high schools and colleges.

This program was designed to emphasize the Spanish heritage and the rich cultural background of a large part of the New Mexican audiences . We feel that the families of Spanish background are losing contact with their culture and that it is important to make the young people aware of the valuable cultural heritage of their antecedents.

The program was also selected to stress the rhythmic aspects of music in the second semester teaching.

Schedules (Those events marked with star are financed by Title I)

				Attendance
(*)	April 3		St. Catherine Parochial Santa Fe 3 PM in Gymnasium	
	April 4			
(*)		10 AM	St. Michael's HS Santa Fe in Gymnasium	
(*)		1 and 2 PM	Guadelupe Parochial S.F. 2 short performances	
(*)	April 5	10 AM	Cristo Rey Parochial SF	
(*)		1 PM	St Anne Parochial Santa Fe	
(*)	April 7	8.30 PM	Loretto Academy HS Santa Fe	Total 2000
(*)	April 10	10 AM	Espanola Jr HS Entire sch. Gymnasium	1200
		2 PM	Espanola HS students pay admission , 25cts each.	400
(*)	April 11	10 AM	Chimayo Elem schools in Holy Family Church	374
(*)		1.30 PM	JFKennedy Jr HS in Santa Cruz	250
			with Holy Cross invited	200
(*)		2.15	Santa Cruz HS in Gymnasium	360
(*)	May 11		Cordova Elementary School 11 AM	
(*)		2 PM	Presbyrerian Day School at Truchas	73
			and John Hyson Sch. from Chimayo	85 2942
(*)	April 12	10 AM 1.40 PM 2.40 PM	TAOS MUNICIPAL SCHOOLS . All students in three performances in Catholic HS Gymnasium	2500
	April 21 .	7.30 PM	University of Highlands in Las Vegas and attended by school students. A joint project of schools and Univ.	1000

PROGRAM 1966-67 Second Semester

Series IV B. EVE GENTRY
Modern Dance

This introduction to the meaning of Modern Dance performed by an outstanding exponent of dance and a superb teacher was especially chosen to present to all the students participating in the Espanola Schools in the spring Title I YOUTH CONCERTS program. A few schools in Albuquerque under the Title I music program (Mrs. Virginia La Pine , Music Education Director) also took part . One HS in Santa Fe and 1 elem. school joined. The University of New Mexico held a Dance Clinic and Workshop for its dance students.

Miss Gentry performed 30 recitals during her tour , April 24 - May 8

Flyer prepared from Miss Gentry's printed brochure sent in advance of concerts to schools .

YOUTH CONCERTS

of NEW MEXICO , Inc.

Eve Gentry

MODERN DANCE

SPRING of 1967

Eve Gentry has won wide recognition and high praise as dancer, teacher, and choreographer. Critics have praised her originality, technical brilliance, wide stylistic range, her dramatic ability and her infectious humor. She toured the United States extensively, with the Hanya Holm Company, as soloist, and with her own company. Realizing that audiences wanted a better understanding of dance, Miss Gentry designed and staged a technique-demonstration she called, "The Stuff That Dance Is Made Of," a descriptive and theatrical presentation of modern dance technique. It won immediate acclaim and has been performed for schools, universities, and the general public throughout the country. She choreographs for concerts, operas, plays, musicals, TV, and film. Always an innovator, she brings new ideas to choreography and to the teaching of dance.

Basing her technique and theoretical approach on that of the famous pedagogue and choreographer, Hanya Holm, Eve Gentry has enlarged her scope by developing her own technique and approach to creative dance. In New York she has taught at the Hanya Holm Studio, 92nd Street "Y", New Dance Group, High School of Performing Arts, and at universities, community centers, theatres, dance teachers' conventions, throughout the United States. For three seasons she was dance director at Indian Hill, the summer school for teen-agers.

In her Studio of American Dance, Eve Gentry attracts serious minded students of all ages and levels, offering them the opportunity to learn a fine technique, and the excitement of discovering their own creativity.

TECHNIQUE

Material is planned and graded for the special needs of each class, with a proper balance of floor work, bar, center and space movement. Basic technique patterns are repeated regularly, and a wide range of styles and movement experience is developed.

IMPROVISATION

Eve Gentry's premise that everyone is endowed with a source of imagination guides her in helping students discover and develop their own imagination, creating movement that is original, honest and meaningful. Her students' work has amply demonstrated the rich results in this approach to improvisation.

Sample of press comment during t our by Miss Gentry . Modern Dance

YOUTH CONCERTS emphasizes usefulness of publicity in building articipation for its programs .

Santa Fe, N.M., Sunday, April 23, 1967 THE NEW MEXICAN D3

Eve Gentry Dancer to Perform

For Youth Concerts

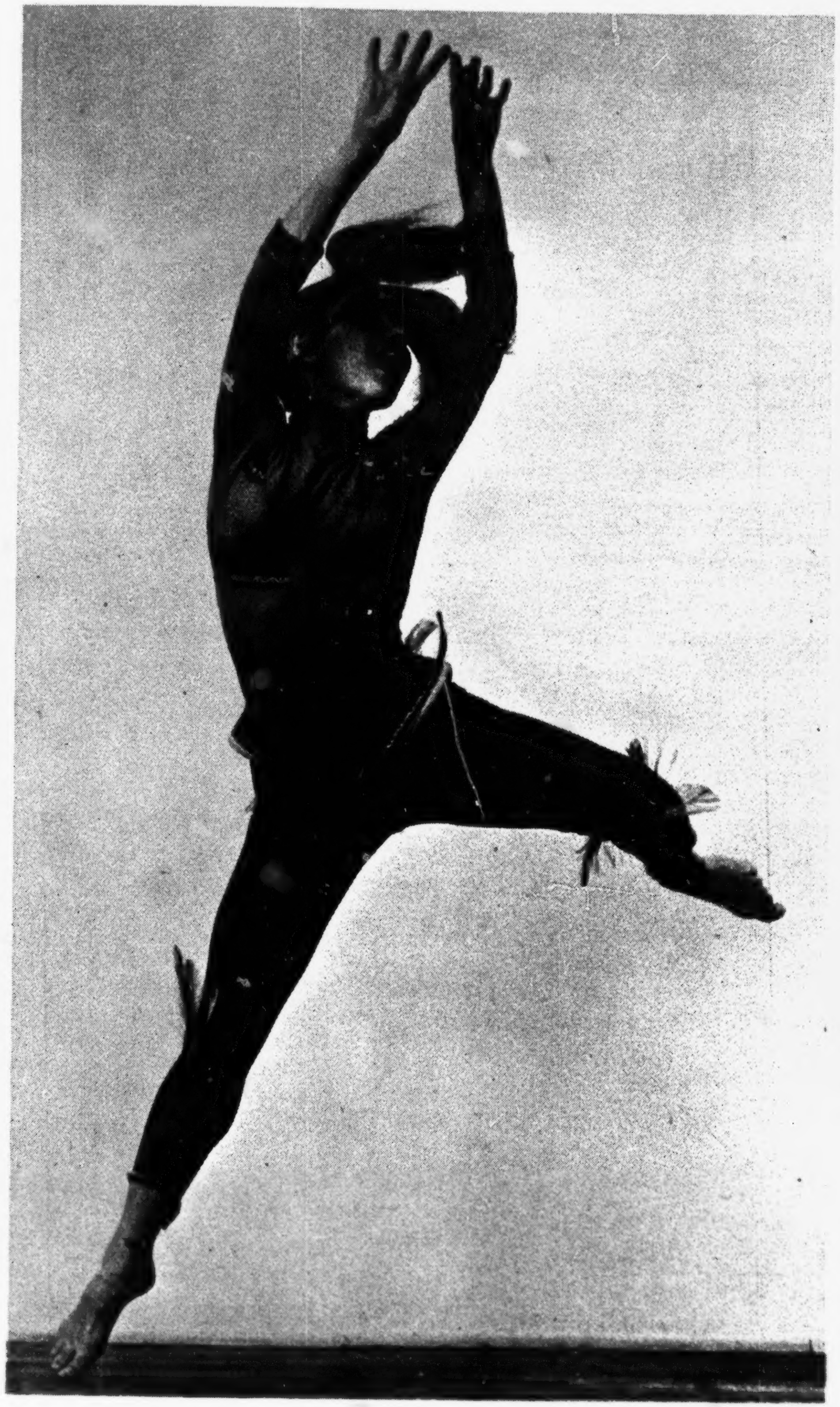
Modern dancer Eve Gentry, a former soloist with Hanya Holm's company who went on to make her own mark on the dance world, will introduce youngsters in the Espanola school system and Santa Fe parochial schools to the forms of her art through some 25 youth concert performances in the next 10 days.

Miss Gentry is currently a member of the faculties of both Clark Center for the Performing Arts in New York City and New York University's New School of the Arts. Her modern dance technique demonstration, called "The Stuff That Dance Is Made Of," has been performed for schools, universities and the general public throughout the country. She has been a choreographer for concerts, operas, plays, musicals, television and films.

Basing her technique and theoretical approach on that of her teacher Hanya Holm, Miss Gentry has enlarged her scope with many ideas of her own. Her basic premise that everyone is endowed with a source of imagination guides her in helping students discover and create movement that is original and meaningful to them.

Miss Gentry will perform at Dixon and Velarde elementary schools on Monday; Tuesday at Espanola Elementary; Wednesday at San Juan Elementary and Espanola High School Thursday at Truchas and Cordova Elementary schools; and Friday at Fairview and Chimayo. The following week she will perform Monday, May 1 for Hernandez and Abiquiu elementary students and Tuesday at Sombrillo and Alcalde.

Wednesday, May 3 Miss Gentry will travel to Santa Fe for an 8:30 a.m. dance workshop at Loretto Academy and a 10:30 performance at St. Francis School.



Espanola Press reactions shown in sympathetiv coverage by local press.

YOUTH CONCERTS

of NEW MEXICO, Inc.

Rio Grande Sun, Espanola, N.M., Thursday, June 1, 1967 Page 9

INTERPRETIVE DANCER — Miss Eva Gentry recently entertained children of Hernandez School in a program of modern dance improvisation in the final program of the New Mexico Youth Concert series. The children on the stage watched her actions with fascination and delight as she incorporated familiar household objects into her dance routines — in this instance, an egg beater. (Sunfoto)

EVE GENTRY ,dancer performed for 5,092 school children in Northern New Mexico in her April 24-May 5 tour , under the auspices of YOUTH CONCERTS OF NEW MEXICO,Inc in projects financed by Title I of the Elementary and Secondary Education Act of 1965.

Of the 29 presentations , 22 were for Espanola Valley schools. The programs were designed chiefly for the elementary schools but a number of Jr and Sr. high schools took part.

Hardly any of the students and very few of the teachers had ever before attended a Modern Dance program.

Advance Program supplied to teachers.

TWO PROGRAMS BY THE DANCER , EVE GENTRY FOR YOUTH CONCERTS Of New Mexico Inc.
April and May - 1967

Miss Gentry. renowned dancer -teacher , presents 25 programs in Northern New Mexico , schools and colleges , adapting the lecture-performances and workshops to the special needs of widely varying groups.

Youth Concerts regards the dance as one of the most important areas in performing arts programs whereby the student learns to recognize the human form as a vehicle for expression and communication , Movement and rhythmic response , the development of the imagination , composing with dance forms in space. and the enormous range of dance in conveying emotion and feeling , these are some of the basic elements brought vividly to the young audiences by Miss Gentry's unique programs .

I. " INVITATION TO THE DANCE " Program for grades 1.2.3. and 4.
How making believe is a part of making-up a dance.
- Introduction and warm up. Let's make -believe with your help
- Feeling Lazy : Searching : Floating in the Sky: Your suggestions
- Dancing to Sounds and Rhythms : Drums,Trains' Sounds and rhythms you make.
- Dancing with Objects and Things :
  Chinese Theatre (Transformation
  Your suggestions

- Chpreographed Dances
  Three satires on Fashion
  Hemlines-Waistlines , the Ever Changing Shape
  Wierdies : The new Look in Outer Space

II. IMPROVISATION UNLIMITED . Program for older students and material to be used in workshops .
How dance ideas grow from impromptu Dance-Action to Choreographed Dances.

- Introduction : Warm-up
- Ideas for Dancing : Moods and Feelings
  Real Experiences and imagined experiences
  Sounds and Rhythms
  Objects and Props

- "Choregraphed Dances
  a."Three Satires on Fashion A Kaleidescope of Changing Forms"
    1. Vive Les Chapeaux
    2. Hemlines-Waistlines: The Everchanging Shape
    3. Weirdies The New Look in Outer-Space.
  b.The Bearded Lady from Circus Echoes Ballet
  c.Ameera , the Royal Egyptian Mummy - from Circus Echoes Ballet

Note * (a) Prop dance with piano and clarinet music (modern)
(b) Character from Life with props and harpsichord music Vivaldi and Bach
(c) Imagined character with props , ethnic music and made-up sounds.

Miss Gentry combined I and II for performances before the Jr and Sr. High School classes.

EVE GENTRY , MODERN DANCE SERIES . April 24-May 8.

The dance presentation by the outstanding interpretor of modern dance and teacher , Miss Eve Gentry is especially designed to meet the needs of elementary grades but the program is flexible and can be offered to high school studen as well, Miss Gentry is prepared to offer a dance workshop fo college level.

Her schedule includes
22 performances in Espanola Schools (Title I)
3 in Santa Fe Schools (Title I)
4 in Albuquerque Schools (Title I)
1 Dance.Workshop at the University of NM Albuquerque.

ESPANOLA MUNICIPAL SCHOOLS . Attendance 3,732			Attenda
April 24	Dixon Elem.	1st,2nd and 3rd grades	65
	Dixon Elem	4th,5th and 6th	60)
	. with St. Anthony	. 4,5 and 6	50
	Velarde Elem ,	Entire school	90
April 25	Espanola Elem	1st and 2nd grades	250
	Espanola Elem	3rd and 4th grades	280
	Riverside Elem		65
April 26	San Juan Elem	1st,2nd 3rd grades ,4th	180
	San Juan Elem	5th,6th and specials	120
	with San Juan Parachial	4,5 and 6	60
	Espanola HS	Humanities classes	250
April 27	Truchas Elem	Entire School	40
	Cordova Elem.	Entire School	95
	Presbyterian Day School ,Truchas		73
	with John Hyson ,Chimayo		95
April 28	Fairview Elem	1st and 2nd grades	100
	Fairview Elem	3rd ,4th and 5th +	100
	Chimayo Lower	1st ,2nd and 3rd	80
May 1			100)
	Hernandez Elem	1st,2nd,	19
	with Abiquiu Elem		
	Hernandez	3 and 4	100
	Hernandez	5th and 6th	100
May 2	Sombrillo Elem	1st ,2nd and 3rd	130
	Sombrillo Elem	3rd and 4th +	130
	Alcalde Elem	1st ,2nd and 3rd,4th	100
May 8	Espanola Jr HS 9	Most of students	1000
SANTA FE SCHOOLS Attendance Approximately 1200			
May 3	Loretto Academy . (Girls HS)		450
	St. Francis Parochial	, Lower grades	400
	St. Francis Parochial	, Upper grades	350
ALBUQUERQUE SCHOOLS Attendance approx. 1000.			
May 4	Armijo Elem.	1st,2nd and 3rd	250
	UNIVERSITY OF NEW MEXICO WORKSHOP		60
May 5	MacArthur Elem.	1st,2nd and 3rd	250
	Duranes Elem	1st,2nd and 3rd	250
	Lavaland Elem	1st ,2nd and 3rd	250

EVE GENTRY , MODERN DANCE PROGRAMS , OBERRVATIONS AND APPRAISAL

by Nina Collier

Miss Gentry provided 29 school programs and 1 college dance workshop during her stay in Northern New Mexico. Most of the programs were offered to elementary school pupils and of these presentations many were for the 1st, 2nd and 3rd grades.

Mrs. Yordy , Music Consultant for Espanola Schools had especially requested that Youth Concerts concentrate on a massive modern dance event for the spring final series. We were fortunate to be able to present Miss Gentry whose wide experience as a performer and teacher made her one of the most successful of our guest artists. Her program was chosen after consultation with us . She proved that she could adapt her dances and explanatory material to meet the wide differences in the ages and the size of her audiences.

Format

The program was divided in two parts . The second part was added for the older students in Jr and Sr. high school . Miss Gentry called the first part INVITATION TO THE DANCE very aptly.

Part I . -Short introduction explaining the first number.
- WARM -UP . Limbering exercises
- Let's make believe with your help . Dance improvisations based on feelings, moods , imagined and real experiences. Audiences suggest themes.
- Dances based on sounds and rhythms.
- DRUMS. THE SOUND OF TRAIN . ELECTRONIC MUSIC
- Let's clap and see if we can produce a rhythm for a made up dance . (Children clap, slap knees and snap fingers)
- We can also use objects which we call "props" with our dances. (Egg beater, whisk broom , scissors, coat hanger used with Chinese music). Mentions symbolism in Chinese Theatre. Wears long sleeved upper garment and black skirt. Shows how each object assumes many new meanings.
- Three Dances Satirizing Fashions using three skirts of different colors and stressing humor and the ridiculous. HATS, HEMLINES and WAISTLINES and FASHIONS IN OUTER SPACE, THE WIERDIES
  Miss Gentry cleverly uses the skirts to produce amusing shapes , movements , etc.
- QUESTION AND ANSWER Period.

Part II (After intermission Part I is presented to Jr and Sr. High School Audiences.)
- The BEARDED LADY , from Circus Echoes Ballet
  A very moving choreographed dance with harpsichord music by Bach and Vivaldi
- AMEERA , THE ROYAL EGYPTIAN MUMMY , from Circus Echoes Ballet using ethnic music and made-up sounds. This is a thoroughly humorous and imaginative dance with a story of a princess who is poisoned on her wedding night.

EVE GENTRY , Dance Program (continued)

Teaching Objectives.

Miss Gentry had in mind the introducing of southwestern audienses to the possibilities of modern dance. Most of the students had never seen any modern danse expression, even on TV.

She wished to emphasize that the human body is an instrument like a musical instrument which can be used creatively to express ideas , moods, humor , and every sort of communication.

She impressed the students with the fact that the body must be trained in order to be a vehicle for expression.

She encouraged the use of the imagination and the building up of dances based on familiar experiences and employing familiar objects. Every child has a potential of developing his sense of "make believe " . Children need to be encouraged to use movement to express themselves. This is especially important for the young child who is beginning to learn to coordinate and to use motion to express feelings and to react to sounds and rhythms. Miss Gentry opened new doors not only for the students but often for the teachers.

Projection. The effective staging of a dance program

Since many of the performances were given in such spaces as gymnasia, cafeterias, large classrooms, often with no stage, with poor lighting and difficult accoustics , Miss Gentry had to adapt to many circumstances. She used a basic costume and added colorful but simple costumes to gain a variety of effects. The music and sound effects were taped. The results were exceptionally clever and effective. Only when children could not see well or were uncomfortably crowded were there problems.

Flexibility of programs to meet different levels.

Miss Gentry , a superb teacher as well as dancer was able to alter the program to fit exactly the requirements of different types of audiences. She was careful to cut short the improvisations and QUESTION AND ANSWER period whenever she sensed that interest might lag. The program was designed to permit a maximum of variety, changes of pace, ,etc. The presentation for the youngest groups recognized the limited attention span of the smaller children , giving the upper grades longer and more taxing material to challenge their greater capacity for concentration.

Involvement of audiences.

By the use of many devices , Miss Gentry was unusually successful in stimulating the participation of her audiences. She requested her listeners to suggest themes for the dances. All audiences responded , some with most interesting reactions. In Albuquerque one boy asked her to express being "poor" and being "rich", in her improvisations. She was asked to dance being angry, being meek , being worried. being happy , lazy etc.

Dance Programs of
Miss Eve Gentry(continued)

Imvolvement of Audiences (continued)

With the smallest children , Miss Gentry had the audiences clap in different rhythms starting softly and gradually increasing the tempo and sound. This device was very successful. She improvised to the rhythms. She did not include this approach with the Jr and Sr. high school students.

The QUESTION AND ANSWER period demonstrated that she had been able to involve the students in a very personal response. Questions were varied and often very personal. Students were curious and frank. No audiences were unwilling to ask questions.

Audiences were impressed by the dancer's skill and recognized her extraordinary control and agility. They were especially interested to find out how much training Miss Gentry had received in order to be proficient in the dance.

Applause was spontaneous and prolonged. Also the audiences seemed to enjoy the humor and surprisingly many of the youngest students caught rather subtle implications and meanings. The satire of FASHIONS might have been considered over the heads of the smaller children but they evidently caught on to the irony and were delighted with the ridiculous.

Evaluation

Teachers and principals expressed appreciation and unqualified praise for the Gentry performances. Our own observations were extremely enthusiastic. We consider Miss Gentry's program to have fulfilled the many requirements of the best of performing arts school programs. We would like to see a series of repeated experiences of the dance provided for the younger students . This is one of the areas of expression too often neglected in education , in general , and especially lacking in New Mexico.

PROGRAM 1966-67

Special program for Title I Music
in Albuquerque Schools and Santa Fe.

SUSANNE MCDONALD harp.

This excellent program had been used ~~d~~ during the previous spring period (1966) under Title I auspices for Espanola Schools. Miss McDonald is a remarkably fine teacher - performer .

Attendance in Albuquerque 2875.

April 26 -28

Susann
McDONALD

Sample of artist's brochure
used as poster in schools before
concert.

HARP CONCERT by SUSANN MC DONALD . April , 1967

SAMPLE OF TEACHER GUIDE MATERIAL

Miss McDonald , well known concert performer and teacher of the harp brings to Youth Concerts e of the most brilliant presentations in which her skill and artistic abilities are combined with instinctive teaching competence. She is able to meet the needs of all ages .

Schools in California have televised her programs in order to reach many thousands of school students with her remarkably fine program.

Music selected for school programs.

The Fountain Zabel
Used as an introductory number
Two Irish folk songs
Illustrates the Irish harp
Rondo Dussek
Demonstrates one of the earliest compositions which used the pedal instrument . Its style resembles a music box , so typical of many of the early compositions.
Autumn Grandjany
The right hand plays glissandos while the left hand provides the melody with harmonics . The ending is an arpeggio. These three harp sounds are the most basic.

Fire Dance Watkins
A contemporary work which illustrates the use of sounds which are especially employed in modern music, muffled tones cut off by the palm of the hand , plucking near the sounding board producing guitar-like tones and glissando produced by sliding finger nails across the strings.
Greensleeves , English folk song

Demonstmates melodic quality of harp
Colorado Trail
Final number combines many effects and summarizes the possibilities of harp music.

History of harp
Main steps in development
Irish harp with levers in neck to alter pitch
Harp using rows of strings each string tuned to separate pitch
Foot pedals invented by Sebastien Erard in early 1800s whereby 7 pedals , one for each note of scale control pitch and performer can produce sharps and flats . Pedals are attached to rods in column which are attached to discs in neck . The strings are lengthened or shortened.

Construction and sound production.
Main parts of harp are : hollow sounding board , column and neck . 47 strings in concert harp. 7 foot pedals.

Sample of flyer sent to schools
before event.

YOUTH CONCERTS

of NEW MEXICO, Inc.

Name of School ________________

Date and time ________________

____

Susann McDONALD

The Internationally Acclaimed Harpist

"Revelation of the art of harp playing — Sublime-table — Depth of communication — Extraordinary !

P. ZWAANSWIJK — HAARLEMSCHE COURANT, HOLLAND

"Interpretive insight, assured performances, knowledge of Harp's resources of musical colors and timbres"

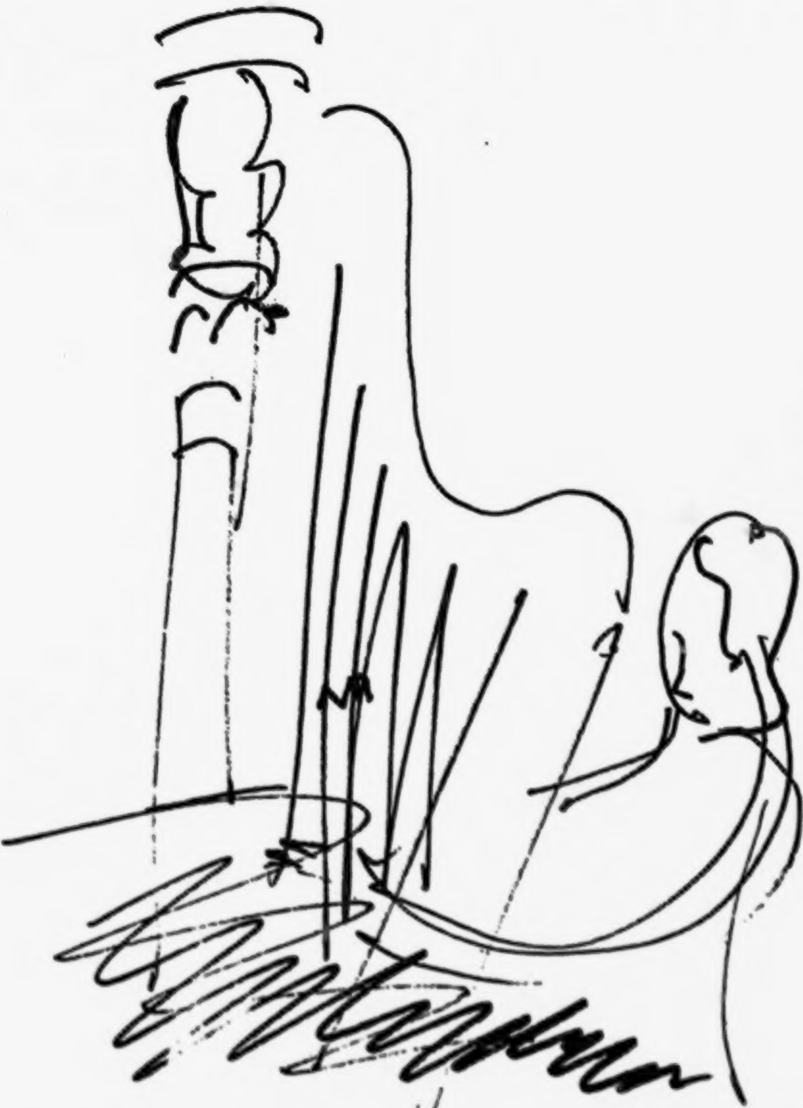
F. D. PERKINS — NEW YORK HERALD TRIBUNE

"Superb musicianship —
She enchanted and amazed by her technique and communicativeness"

ALMA GOWDY
LOS ANGELES HERALD TRIBUNE

"Charming musical gift, fluent technique, attractive stage appearance"

E. D. — NEW YORK TIMES



Albuquerque, New Mexico May, 1967
Elementary Schools

SAMPLE OF TEACHER GUIDE MATERIAL SENT TO
ALBUQUERQUE SCHOOLS AFTER CONCERT AS FOLLOW UP

YOUTH CONCERTS OF NEW MEXICO ,Inc.

HARP PROGRAM FOR ELEMENTARY SCHOOLS

After the harp concert by SUSANN MC DONALD , teachers may wish to remind children of the things they learned.

We suggest that teachers prepare questions , use the material for written compositions , drawings and paintings , or they may wish to play recorded harp music for the pupils.

All kinds of follow-up procedures will help pupils to remember their experience and recognize the instrument and its music.

History of the Harp

Early times . The hunter's bow. Strings were added.
In the Bible . David played soothing music for King Saul.
In the Middle Ages . Poets and troubadours used the harp to accompany their songs .
Today , the large concert harp is used as a solo instrument, and in chamber music recitals . It is also one of the instruments of the symphony orchestra.

Construction and Sound Production

Parts
- The Hollow Sounding Board
- The Column
- The Neck . containing levers and discs to lengthen or shorten strings.
- The Strings (47 in the concert grand)
- The Pedals (7 pedals , one for each note of octave)

Devices to tune instrument or change pitch

Early instrument like Irish harp. Levers in neck are turned to lengthen or shorten strings.
Number of strings increased by adding 2 more rows , one string for each tone.
Final device of today's concert harp was invented in early 1800s by Frenchman whereby 7 foot pedals control rods in column. These are attached to discs in neck and lengthen or tighten strings. Each pedal serves for one note of scale. Three positions of pedal produce flat, natural and sharp.

Famous sounds which are associated with harp music .

1. Glissando - sliding across the strings.
2. Arpeggio - broken chords .
3. Harmonics - tiny bell like sound made by plucking the string with the thumb and muffling the sound with palm of the hand.

Other sounds . Often used in modern music.

4. Muffled tones cut off by use of the palm .
5. Plucking near the sounding board producing a guitar-like sound .
6. Glissando or sliding using finger nails . A loud and metallic effect.

Music Performed to illustrate different styles and effects.

1. The Fountain .... Zabel
   Short introduction to prepare the student's ear.
2. Irish Folk Song . Played on Irish harp
3. Rondo .... Dussek
   Resembles music box. Ex. classical period
4. Autumn .... Grandjany
   Demonstrates glissando with right hand, harmonics with left. Ends with arpeggio.
5. Fire Dance .... Watkins
   Use of three modern harp sounds in contemporary music.
6. Greensleeves , English folk song.
   Harp as melodic instrument
7. Colorado Trail
   Ending of concert .

Questions Children often ask.

How many strings ?	- 47 in concert grand - 28 in small harp
Do you use your little finger to play ?	No . we pluck only with other 4 fingers.
Why have strings different colors ?	- Red are C notes - Blue are f notes 6 In between are white.
What is instrument made of ?	Different woods are used. Often maple. Strings are made of nylon , gut and steel wound with metal wire.
How much does concert grand weigh ?	85 pounds and with shipping case it weighs 250 lbs.
Where was harp made ?	In Chicago in a famous factory
What does a harp cost ?	Concert harps cost about $4000 Small harps cost about $500.
When did you start playing .	When I was six years old.
Is it hard to learn ?	Yes, but you can learn to make music which gives you pleasure after a few months.

SUSANN Mc DONALD , HARP RECITALS

Miss McDonald returns to Youth Concerts for ten harp performances and demonstrations in Albuquerque Schools. Noted performer and teacher, she is currently a member of the staffs of the University of Arizona in Tucson, and the California State College in Los Angeles. She has specialized in providing schools in California with basic harp presentations which have been televized for classroom teqching of music.

ALBUQUERQUE Title I Concerts .				Attendance
April 26	9AM	Lowell Elem. Cafeteria	4,5 and 6 grades	175
	10.15	Stronghurst Cafeteria	3,4 ,5 and 6	350
	1.10	San Felipe Parochial School Gymnasium	Entire School	370
	2 PM	Duranes Cafeteria	4th,5th and 6th	270
April 27	8.45 AM	Pajarito Elem All Purpose Rm.	Grades 1 through 6th.	400
	9.45	Las Pedillas Elem All Purp. Rm.	4th through 6th and sp. ed.	180
	12.45	Atrisco Elem Large Cafeteria	4th,5th and 6	450
	2 PM	Valle Vista Elem	4th,5th and 6th	180
April 28	9.10	Barcelona Elem Cafeteria Barcelona	5th and 6th	250
		Barcelona Elem Cafeteria	5th and lower grades and sp. ed.	250

Total Attendance at 10 events

2875

Mrs. Virginia La Pine , Director of Music Education of Albuquerque Schools supervised the series and personally attended the concerts with the exception of two events when her assistant attended. Mrs. Charles Collier escorted the artist to all of the events and observed concerts and took notes of format, reaction of students , etc. Dr. Donald Michel , from the University of New Mexico Music Department , in charge of research project to evaluate Methods and Effects of "live" performance, attended the April 27, Pajarito School event and recorded the program.

Mrs. Collier and Miss McDonald prepared a teacher's guide to be used as follow-up of the concert and Mrs. La Pine's Office made this available to the schools .

Program 1966-67 SECOND SEMESTER

Special voice program for vocal
students of Espanola Schools under
Title I , included
    Arts and Humanities and vical student
        in Espanola HS
    Vocal students of JF Kennedy and
        Santa Cruz Jr and Sr. HS
        Espanola Jr HS (Entire School)
    and Sixth grade and vocal students
        in Espanola Elem schools.

JEANNE GREALISH mezzo -soprano
  assisted by Prof. JANE SNOW, of
  the Univ. of N.M.

May 8-10

Attendance 2650.

YOUTH
CONCERTS
of NEW MEXICO, Inc.

FINAL PERFORMANCE—Planning the final series of performances for Youth Concerts is Jeanne Grealish, left, who will present a series of programs in the Espanola Valley, and Professor Jane Snow, head of the University of New Mexico vocal music department. The concerts are scheduled Monday through Wednesday. The programs are presented in cooperation with Youth Concerts through Title I funds.

JEANNE GREALISH, mezzo-soprano, assisted by PROF. JANE SNOW at the piano.

Miss Grealish is the winner of the Young Artist Award of the National Federation of Music Clubs, the Martha Baird Rockefeller grant and the Frank Huntington Beebe Award. She was trained at the New England Conservatory of Music, the Music Academy of the West and the Vienna Academy of Music. She has performed in solo and ensemble concerts in Europe and in the United States. She and Prof. Snow have especially prepared a presentation for YOUTH CONCERTS under its program to Study the Methods and Effects of "Live" Music Performance in the school Curriculum.

Program selected includes works from the Song Literature which demonstrate the techniques and styles of a wide range of vocal compositions.

Warnung (The Warning)	MOZART
Als Luisa (As Luisa burns the letters of her unfaithful lover)	
Laudamus Te from the Mass in C Minor	
Litanei (Litany for All Souls Day)	SHUBERT
Die Forelle (The Trout)	
Der Schmied (The Blacksmith)	BRAHMS
Wiegenlied (The Lullaby)	
Elfenlied (Song of the Elf)	HUGO WOLF
Cou Cou	JOSEPH CANTELOUBE
Malheureux qui a une Femme	
Oliver Cromwell	BENJAMIN BRITTEN
Trouble in Tahiti	LEONARD BERSTEIN

JEANEGREALISH , mezzo-soprano assisted by PROF. JANE SNOW at the piano.
May 8 ,9 and 10. 6 Programs

Miss Grealish was asked to bring a program of voice to the choral students and music students of Espanola Schools, with special emphasis on the problems of voice production and selections from the song repertory of the great composers . An exceptionally fine teacher with instinctive ability to communicate to young people , Miss Grealish has received many awards for her fine performance including the National Federation of Music Clubs Young Artist Award, the Frank Huntington Beebe Award and a Martha Baird Rockefeller grant. She was trained at the New England Conservatory of Music, the Music Academy of the West and the Vienna Academy of Music.

Miss Grealish took part in the Albuquerque Music Education programs , under Title I auspices and her programs were evaluated under the Research Project of the University of New Mexico by Dr. Donald Michel , who heads the project.

ESPANOLA SCHOOLS	Schedule of appearances.			Attendance....
May 8	2 PM	JP Kennedy Jr. H Library	Choral students	75
May 9	9.40	Espanola HS Gymnasium	Humanities classes	250
	2 PM	Santa Cruz HS Gymnasium	Entire School	350
May 10	9 AM	Fairview Elem Lunchroom	6th grade and choral students	100
	10.15	Espanola Elem. Lunchroom	5th and [illegible]th and choral	200
	2 PM	Espanola Jr HS Gymnasium	Entire School	1000
			Total	2030

Notes for follow -up . Students will review material after concert .

Technical problems illustrated and demonstrated in songs.
STACCATO singing. Short notes , Light skipping notes
MARCATO Short heavy notes.
LEGATO Smoothe notes melting into each other
LEAPS from High to low and low to high
CRESCENDO AND DIMINUENDO . Increasing and decreasing volume.

Works chosen showing use of narrative poems, love song, folk songs, prayer and Church music , lullaby , opera . MOZART , SHUBERT , BRAHMS ,HUGO WOLF , BENJAMIN BRITTEN , LEONARD BERNSTEIN .

YOUTH CONCERTS participation in the
NEW MEXICO ARTS COMMISSION program under
a grant for $2000. for EXPANSION PROGRAM

Autumn 1966.

10 DEMONSTRATION PROGRAMS in School Districts
in Northeast and Southeast of New Mexico
to extend the movement of school concerts to
new areas

Tour of northeast by Carol and Daniel Domb
VIOLIN AND 'CELLO DUO

Included Clayton, Springer, Maxwell and
Cimarron

BRASS TRIO, James Whitlow, Prof. of Brass
at Univ. of New Mexico trumpet
James Richard, trombone
Wayne Sharp, French horn

Included Tatum, Hobbs, Eunice, Jal,
Carlsbad, Artesia and Roswell

Note : The Director of Fine Arts, Mr. Rollie
Heltman, N.M. Department of Education
assisted in negotiations with the
school districts.

Sample of advance teacher guide material

YOUTH CONCERTS OF NEW MEXICO, Inc.
P. O. Box 90   Alcalde, N. M.

presents for Demonstration Concerts in Southeast School Districts
under the auspices of the New Mexico Arts Commission
November 2, 3, and 4, 1966

THE ALBUQUERQUE BRASS TRIO

James Whitlow	trumpet
Wallace Cleaveland	trombone
Wayne Sharp	French horn

The artists will select works from the following list of compositions.

PROGRAM

Fanfare	Dupres
Medieval Motets	Anonymous
Aequale	Bruckner
Rounds	Brahms
Trio	Meulemans
Trio	Sanders
Trio	Poulenc

Demonstrations derived from orchestral excerpts
employing various instruments.

Concerning the artists:

James Whitlow is presently Professor of Brass at the University of New Mexico. He is the leader of the Albuquerque Brass Quintetand plays first trumpet in the Albuquerque Wind Symphony. He was trained at the Eastman School of Music. He is considered one of the outstanding trumpet players of the United States and is especially recognized as a teacher. He has concertized throughout this country and in the Southwest he rates as the leader in instruction throughworkshops and lecture recitals.

Wallace Cleaveland graduated from the University of Colorado. He is Band and Orchestra Director at the Highland High School. He pays first trombone in the Albuquerque Wind Symphony.

Wayne Sharp, French horn, holds first chair in the AlbuquerqueWind Symphony. He teaches at the John Evans Jr. High School in Albuquerque. He has performed in concerts and is sought after for hisexcellent musicianship and teaching abilities.

YOUTH CONCERTS in selecting the ALBUQUERQUE BRASS TRIO for the series of demonstration events under the NM Arts Commission's grant, calls attention to the superb quality of performance and the skilled teaching abilities of the artists. Only professional artists are employed in this program of school concerts and workshops. The eventsare well planned educational experiences which at the same time are entertaining and designed to meet the needs of different age levels and students with previous exposure to music or pupils who have had little or no experience. The artist-teachers are rigidly screened and selected from the best of the soloists and ensembles from New Mexico and from the musical centers outside of the state

YOUTH CONCERTS OF NEWMEXICO Inc.
1966-67 NM ARTS COMMISSION Project
Under direction of Mrs. Manila O'Neal
Vice President of YC

Tour of NEW MEXICO BRASS TRIO in SOUTH EASTERN AREAS Nov. 2-4, 1966

JAMES WHITLOW , trumpet . Prof. of Brass . Univ. of NM
JAMES RICHARDS, trombone . On staff Albuquerque Schools
WAYNE SHARP . French horn . " " " "
Mrs. Manila O'Neal , Vice President of YC in charge of tour and project

Centers where demonstration programs were given and participants
(Those starred are the lower income units.)

		Attendance
* TATUM	. 1st through 12th grades in auditorium	500
HOBBS	. Jr HS Band students in cafeteria (not part of the series)	150
EUNICE	HS students in Auditorium	650
JAL	4th and 5th grades in all purpose gymn	300
CARLSBAD	5th and 6th grades brought to HS	720
* ARTESIA	Elementary students brought in busses	350
* ROSWELL	1 through 6 grades Gymn Chavez County . Indian School District # 2	280
		2950

Comments . Artesia students were in large part non-English speaking background . Roswell program was especially difficult

PROGRAM OF BRASS TRIO . Works played and procedures used.

Opening . Common Man by Copeland
~~[illegible]~~ Horn on stage . others placed in different corners . Each plays . then together
Group introduced by principal or music student
Fanfare . King's fanfare by Despre

Demonstration on all 7 trumpets by Whitlow
Calls up student and pupil tries to make sound
Trio plays Trio by Bailo~~ak~~sky to illustrate contemp. brass writing.
French horn demonstration
Shows bull's horn . Explains special effects.
Gives history of instrument . Shows mutes
Trio plays Round by Brahms . Discuss style

Trombone is demonstrated . Excerpt from Carnival of Animals
French horn plays Siegfried horn call and the Reingold motif
Trio plays Meulemans Trio . All 4 movements , each explained but no clapping after each part.
QUESTION AND ANSWER PERIOD
Demonstration how small number of players can give effect of pop orchestra
Finale . They play Rondo by Poulenc

YOUTH CONCERTS OF NEW MEXICO
1966 NM ARTS COMMISSION
Project
Under direction of Mrs. Manila O'
Vice President of YC.

Program of STRING DUO , CAROL AND DANIEL DOMB, Violin and 'cello

Tour of North East Area . Demonstrations of YOUTH CONCERTS progra under grant from Arts Commission. October 12 and 13

Mrs. Manila O'Neal , Vice Chairman of YC in charge of tours and contacts with schools.

Schedule of tour .

			Attendance
Oct. 12	1 PM	Clayton 1 through 7 grades Held in new auditorium Supt. of Schools attended Very attentive	375
Oct. 13	9.30	Springer 7 through 12 Used gymnasium Good audience.	250
	11 AM	Maxwell Students well behaved and appreciative	120
	2.55	Cimarron held in Gymnasium facilities poor and program rushed but sincere interest.	350
			10

Comments. All schools desire list of programs for ensuing period and next year.
Music was enthusiastically received and all showed interest. Maxwell school is having difficulties as community is going downhill . They may close school .

Program of DUO This had been supplied to schools in advance and background of artists .

Carol and Daniel Domb had participated in two days of presentatio in the Espanola Project and Mrs. Collier had gone over their program in detail suggesting effective means of performance and comments , etc.

Repertory used for tour concerts.

For DUO Performance ,Violin and 'cello

Passacaglia	Handel
Sonata	Boccherini
Duo , No 1	Beethoven
Duo, Opus 7	Kodaly
Allegro	Breval

For Violin Alone

Unaccompanied Bach works	
Caprice and Sonata # 12	Paganini
Rumanian Dances	Bartok

For 'Cello Alone

Unaccompanied Bach Works	
Suite	Casado
Unaccompanied 'cello sonata	Kodaly

YOUTH CONCERTS OF NEW MEXICO Inc.
Box 90 Alcalde , New Mexico

UNIVERSITY OF NEW MEXICO, DEPARTMENT OF MUSIC RESEARCH PROJECT: "METHODS AND EFFECTS OF LIVE MUSIC PERFORMANCES FOR DISADVANTAGED CHILDREN"[1]

SUMMARY OF PRELIMINARY RESEARCH

Donald E. Michel, Ph.D.
Project Director

Mrs. Nina Perera Collier
Liaison Director

July 1, 1967

Purposes and Problem

Originally the purpose of the project was to evaluate both methods and effects of live music performances. However, since methods may best be developed *after* effects of a learning-teaching process have been determined more specifically, and educational goals set for future exposures, it was decided to concentrate the first phase of the study on evaluating *effects*, postponing a study of methods until later, when specific methods of presentation might be compared, e.g., pre-concert briefing versus to briefing of children.

Methods of presentation in this study were not completely ignored. Changing and improving approaches was a natural part of the process of the live music performances. (See Mrs. Collier's report). From observations made of a number of performances it was planned for this process to serve the purpose of compiling a list of "do's and don'ts" into a preliminary manual to guide future perfomers, teachers, administrators, and others.

Results of almost any procedure in the schools probably ought to be evaluated in terms of learning. This became the focus for this pilot phase of the present study. Learning from exposure to the live music performances should be measurable in terms of facts and attitudes, as is true of other learning experiences. In this study the facts and attitudes would be directly related to the music and its performance. In addition, some possible transfer effects of the experience might be measurable. In this instance it was hoped such transfer effects might be in terms of implications of the experience for culturally deprived children. Also, some implications might be expected for the child who was a member of a sub-cultural group within a multi-cultured community.

The problem was formulated, therefore, as follows:

1. When children are exposed to live music performances what will be some of the specific outcomes in terms of learning about musical instruments, how they are played, how one might begin study on them; in terms of historical and stylistic aspects of the music, the composer; in terms of the intended function of the music, facts about the performers, and similar *facts* related to the performance and the music?

2. What will be some of the specific outcomes in terms of *attitudes* as seen in the children, e.g., toward attending future performances, possible future study on the instruments played, toward hearing the same music (or similar music) again, and in other choice behavior regarding music?

3. What transfer effects of the musical experience in terms of implications for the culturally disadvantaged and culturally isolated child might be observed? Will there be clues as to how such experience might serve in the child's self-concept? In his becoming better acculturated to the larger society in which he lives?

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[1] Original proposal by Dr. Jack R. Stephenson, Professor of Music Education, The University of New Mexico.

Methods and Procedures

Observations and evaluation began with observations of numerous performances of live music in the schools. Notes, and tape-recordings of the actual performance were methods used. In addition, occasional interviews and discussions with the performers, the teachers and principals, and sometimes the children were done. These procedures were done not only by the Project Director but also by the Liason Director, especially in the Espanola area. Finally, there was the development of several experimental questionnaire forms which were designed to be used with the children in selected concert situations. (See appendix.)

The first questionnaire form was used at one of the schools where the Albuquerque Youth Sumphony performed on its first spring tour. Although only a few students were given the questionnaire, it was used to try out the idea of pre- and post-concert sampling of information gained. It also provided a guide for other teachers to whom it was sent; these teachers were asked to write a letter evaluating the reactions to the concert at their particular school.

The second questionnaire resulted from a series of observations of performances by a University student woodwind quintet, which were played in several Albuquerque schools. Based on what the group had been trying to get accross and on questions asked by the children, this questionnaire was developed for use in pre- and post-concert sampling at one Espanola school where the quintet was scheduled to perform. The questions dealt with facts and attitudes about the music and its performance (including instruments, performers, etc.). In addition, a few questions were used to attempt to determine the predominant modes of response chosen by the children to music (intellectual, sensory, associational, emotional.)[1] The questionnaire was distributed to 333 students in an elementary school in Espanola, New Mexico a few days before the scheduled concert, and then given out again tothe same students several days after the concert. Children responding were all from 4th, 5th, and 6th grades. (All except the fourth graders were able to mark responses on IBM answer sheets, making it possible to process the resultant data more effeciently.)

A third questionnaire was developed as a follow-up evaluation instrument given to children who attended a concert by the Albuquerque Youth Symphony in Espanola. (This part was the second state-wide tour made by the group.) The questionnaire was given only one, three days after the concert. This instrument was designed to elicit (in 10 multiple questions) some of the facts expected to be imparted through the concert, and (in a free-response question) to elicit general comments from the children. Respondents were all 5th and 6th grade students from several schools in the Espanola Valley. (Other students who attended were from junior and senior high shcools, but were not questioned.)

A final method of evaluation was a memorandum-questionnaire sent out to all teachers, principals, performers, and others who had participated in the program (both in Espanola and in Albuquerque) and asked for their general comments and evaluation.

Results

1. Analysis of the observations and tape-recordings made on the scene of the performances, both by the Project Director and the Liason Director.

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[1] From a questionnaire developed by C. Yingling "Classification of Reaction Patterns in Listening to Music," J. of Res. in Mus. Educ., 1962, 10, 105.

is still in process. However, a preliminary list of "do's and don'ts" for performers, administrators, teachers, etc., has been compiled. It is expected that ultimately, a handbook will be published from these findings, which should be of use to those planning and performing in future concerts.

2. From the questionnaires sent to one school for pre- and post-concert evaluation of the Youth Symphony Concert, there was a large gain from pre- to post- in percentage of correct responses to two questions which concerned (1) the type of music that symphony orchestras play ("representative of many different styles") and (2) the actual size of a symphony orchestra. For two other questions, however, there was a decrease in percentage of correct responses for (1) a question dealing with the relative size of the symphony orchestra to other instrumental groups, and (2) a question dealing with when the "best" time was for a child to begin study on an instrument. It was speculated that this decrease was due to a confusion in information expected to be presented and that which actually was presented to the children at the concert.

An additional source of evaluation of this particular concert came from letters sent by principals and teachers in the schools where children heard the symphony performance. By and large these letters reported a favorable reception and response by most of the students to the concert. (Table I).

3. The questionnaire given to 4th, 5th, and 6th graders in Espanola received many interesting responses and in most questions, showed a decided difference between pre- and post-concert answers. (It should be remembered that this questionnaire instrument was being tried out as much for the feasibility of using questionnaires as it was to compare information beld by the children. It was by no means an attempt to "test" their knowledge about music in general, nor even what they had learned in toto from the exposure to the woodwind quintet.)

   An example of responses and their change from pre- to post-concert questioning is found in the number of children who indicated they had never attended a concert before: from 49 in the pre-concert group to only 12 in the post-concert group (!). This also is an example of possible ambiguity in the question, i.e., perhaps some did not associate the school performance as a "concert."

   Other multiple choice questions showed large increases in percentage of correct responses between pre- and post-concert answers, e.g., 56% found that the tuba was NOT a member of the woodwind quintet after the concert, while only 39% had recognized this before. Sixty-eight per cent found that the bassoon was the largest instrument in the quintet after the concert, while only 37% knew this before. Similar gains were shown in other questions concerning the quintet.

   Comparison of pre- and post-concert responses in the attitude area, through a question asking which instrument in a group of 10 the respondent would like to study, showed a large favorable gain for the instruments in the quintet, i.e., for all of the five instruments, except the clarinet. (no attempt has yet been make to interpret this finding.) (See Table II).

As for modes of response chosen by the children, there appeared to be little change between pre- and post-concert responses, except for a very slight increase in the use of the "intellectual" response category. The majority of responses of the children for both pre- and post-concert in the other three categories--sensory, emotional, associational. (In one sense, this would tend to support Yingling's thesis, that children respond to music widely--until in many cases, they are encouraged too much in the intellectual response area.)

4. The follow-up questionnaire used with Espanola Valley children after the Youth Symphony concert received many interesting and sometimes surprising responses, e.g., 103 children had never attended symphony orchestra concerts before (some 282 children were given the questionnaire, out of around 1200 who had attended), but 142 HAD attended such a concert at least one time before and 37 had attended more than 3 such concerts. As for enjoyment of the concert only two chose the response "not at all," 31 chose the response "not much," 44 chose "a little," 56 - "a great deal," and 153 chose "very much" as their response.

   Responses relating to facts about symphony orchestras, music they play, instruments in them, composers, and musical forms (questions developed from the program to be presented)were indicative that a fair amount of learning had taken place from the concert (although, without using the pre-concert technique, it was impossible to be certain the knowledge was gained from the concert exposure.) (Table III).

   Questions on composers and musical forms received the most incorrect responses. Much more revealing than any of the multiple-choice questions were the more or less open-ended response to the question inviting the children to write something about how the music affected them.

   Answers to this last question ranged from "I was bored" to "I was on the edge of my seat the whole time." Many said the music reminded them of a specific person, place, or event; some mentioned TV shows and cartoons, others, a story they had read. The majority of these responses could be classified as being very positive. (Table IV).

   Comments from teachers, principals, participant-performers, and University professors were very helpful, and most referred to the unique value of the live performance exposure for learning potential. Many specific suggestions should be helpful for future planning. (See Appendix)

Tentative Conclusions

From this pilot phase of the project conclusions can only be tentative. A great deal has been learned by all who are participating in the project, and not all of this will appear under "Results." A series of "de-briefing" conferences among many of the involved persons is needed to fully realize the many things learned. One example may be seen in experience already gained in devising the questionnaire evaluation instruments. The type of question which children in different school settings will understand may be proved to be a crucial factor in evaluation.

In answer to the three questions posted as the Problem, the following tentative conclusions may be made:

1. There are specific measurable outcomes in terms of learning when children are exposed to live music performances, and these outcomes can be seen in specific response to facts about the music which children have acquired.

2. There are specific and positive outcomes in terms of attitudes toward music on the part of children exposed to live music concerts, and these may be assessed in terms of childrens' preferences for studying musical instruments, as well as in their "free" responses concerning how they reacted to a concert.

3. Transfer effects in the areas of acculturation, or self-concept are most difficult to measure. However, some intriguing clues may be found in the "free" responses made by some of the children, especially those for whom the live performance was the first exposure to the music of thie culture. Some direction fpr future investigations are provided in these responses, but it is also obvious that if transfer values of this sort are to be expected, they must be programmed thoughtfully into the music performances.

Without doubt the results indicate a need for further study, but they also provide some hope of fruitful investigation in the areas started in this small study. Statistical evaluation procedures should be applied in future studies, e.g., to determine whether or not changes in responses from pre- to post-concert questionnaires are statistically significant. Many other avenues of investigation become apparent as one enters the field of attempting to evaluate the live performance of music experience for school children, especially for those who are culturally disadvantaged.

Future studies need to utilize other methods of research such as interviews (which should always be done to validate questionnaire techniques), case studies (in-depth), cross-cultural of sub-cultural comparisons in terms of types of response to music, and actual sampling of choice-behavior as in music preferences, which may be resulting from continued exposure to the live music experience. Certainly, the area of transfer values--self-concept development, acculturation--needs more intensive investigation. This may be the most challenging part of the whole idea of live music concerts.

Overall, it is apparent already at this stage that live music performances have a real potential, not only with respect to becoming a kind of "compensatory" type of education for the culturally disadvantaged but also in terms of becoming an important part of music education in our country.